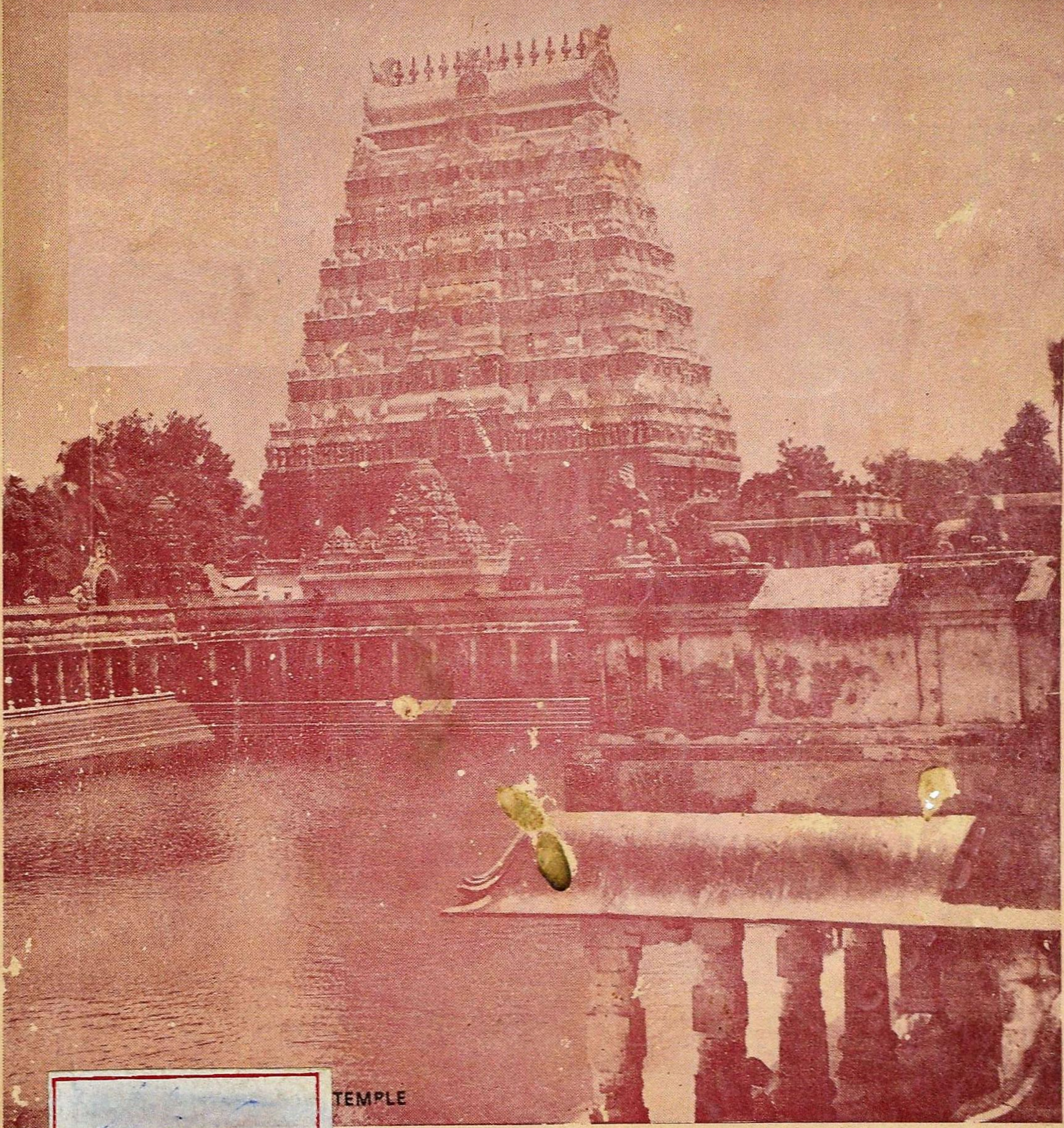
FIFTH ANNUAL CONFERENCE OF THE INDIAN HISTORY AND CULTURE SOCIETY

MADRAS

12th, 13th and 14th FEBRUARY, 1982.



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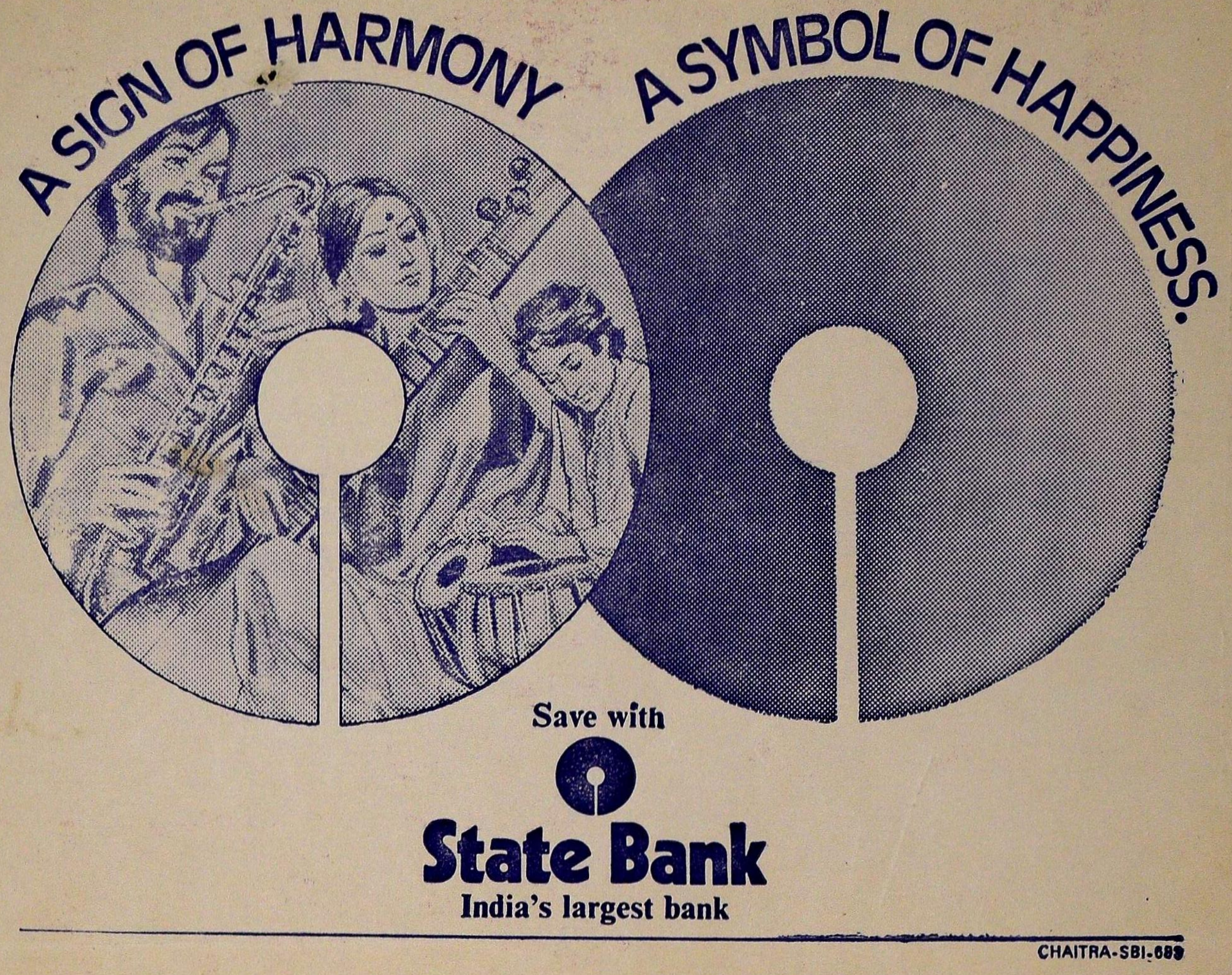
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MADRAS-600 005

Department of Ancient History and
Archaeology, University, of Madras
MADRAS-600 005

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PREFACE

We are extremely happy in bringing out this souvenir on the occasion of the Fifth Annual Conference of the Indian History and Culture Society being held on the 12th, 13th and 14th of February 1982. The host organisers—Departments of Indian History, Ancient History and Archaeology, University of Madras and Government Museum, Madras—and the organising committee express their greatful thanks to the contributors of articles appearing in the souvenir as also the advertisers who readily responded to our appeal and for their good wishes.

Messers Balaji Power Press, Madras-5 deserve our appreciation and thanks for their neat execution of the job at short notice.

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Joint Secretary

Dr. C. E. Ramachandran
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FIFTH ANNUAL CONFERENCE OF THE INDIAN HISTORY AND CULTURE SOCIETY

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12th, 13th and 14th FEBRUARY, 1982.

Organised by the Departments of Indian History, Ancient History & Archaeology, University of Madras and Government Museum, Madras.

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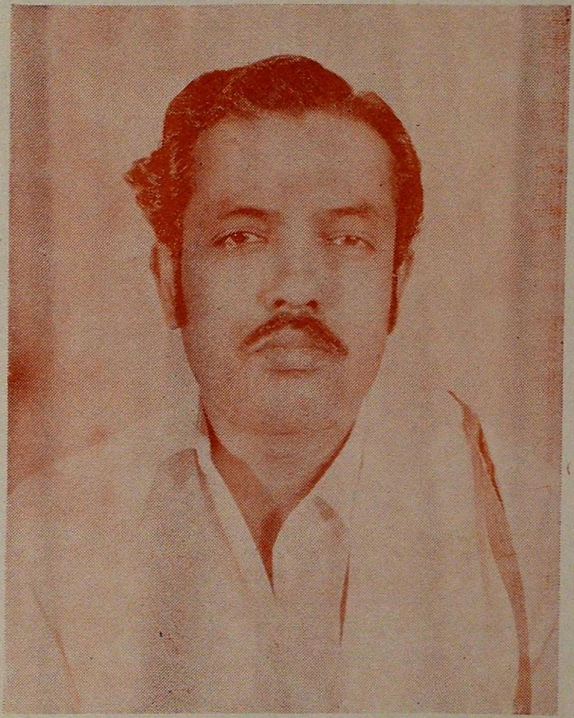
Tmt. R. Rajeswari, Principal, Quaid - E - Millet Government College for Women, Madras-2.



Thiru C. Aranganayagam
Hon'ble Minister for Education
Govt. of Tamilnadu
inaugurates the Conference

Dr. M. Santappa
Vice-Chancellor
University of Madras
Presides over the inaugural function.

Dr. T. V. Mahalingam
General President of the Fifth Conference

DEPARTMENT OF INDIAN HISTORY

UNIVERSITY OF MADRAS

Critics of University education of the last century frequently drew attention to the fact that Indian Universities had been functioning merely as affiliating and examining bodies, neglecting the promotion of research and the furtherance of knowledge. It was with a view to obviating the drawback that the Madras University sought to utilise the special grant of Rs. 65,000/- bestowed on it by the Government of India in 1912, for the creation of a Chair of Indian History and Archaeology along with those of Comparative Philology and of Indian Economics Dr S. Krishnaswami Iyengar, M.A., Ph. D. was appointed as the first Professor of Indian History and Archaeology in 1914. Studentships were awarded from 1914 for conducting research under the supervision of the Professor. One of the earliest branches of research instituted by the University of Madras, the Department of Indian History and Archaeology has been functioning since then.

By the Madras University Act of 1923, which effected a reorganisation of the University, the Department of Indian History and Archaeology was enlarged by the creation of posts of a Reader and Lecturer. Provision was also made for the grant of Fellowships in addition to the existing studentships for the purpose of prosecuting research on the subject. In pursuance of the scheme outlined by the Act of 1923, Prof. P. T. Srinivasa Iyengar and Prof. V. R. Ramachandra Dikshitar joined the department.

When in 1929 Dr. S. Krishnaswami Iyengar retired from University service, Prof. K. A. Nilakanta Sastri suceeded him as Professor and he held the Chair of Indian History and Archaeology till his retirement in August 1947. Dr. N. Venkataramanayya, M. A., Ph. D. became Reader in 1931 and occupied the position till November 1946. Dr. T. V. Mahalingam, M. A., D. Litt. was appointed Reader in August 1947 and Dr. M. Arokiaswami, M.A., Ph. D. joined the department in 1948. Prof. V. R. Ramachandra Dikshitar became Professor of the Department in August 1947 and he held the office till 1953. Dr. K. K. Pillay, M. A. D. Litt., D. Phil. (Oxon.) was appointed Professor of Indian History and Archaeology in September 1954.

In 1959 the Department of Ancient History and Archaeology became an independent Department and Dr. T. V. Mahalingam became the Professor of that department. Dr. K. K. Pillay who continued as Professor of Indian History retired in 1966 when Dr. M. Arokiaswamy became the Professor of Indian History. Dr. M. Arokiaswamy died in 1968 and till 1970 Dr. T. V. Mahalingam was in additional charge of the Department of Indian History. In 1970 Dr. C. E. Ramachandran became the Head of the Department of Indian History.

While numerous problems of Indian History remained explored it was felt that the field of South Indian History had been totally neglected. Naturally the first Professor, Dr. S. Krishnaswami Iyengar, threw himself into the task of utilising the historical material imbedded in the ancient Tamil classics, most of which were brought to light only by the close of the last century. Ardous and exacting as this labour was, he applied himself to it with great zeal and produced such works as the "Beginnings of South Indian History", "Contributions of South Indian Culture" and "Manimekalai in its historical setting", to mention but a few. Research students were set to work on the little known dynasties like those of the Pallavas and Nayaks and the foundations of a school of research on Indian History were truely laid.

Prof. P. T. Srinivasa Iyengar continued for the most part on the lines initiated by Dr. S. Krishnaswami Iyengar and concentrated on the investigation of the historical data in the Tamil literature. Among his works, his "Pre-Aryan Tamil Culture" and "History of the Tamils" are connected with this branch of investigation.

Prof. K. A. Nilakanta Sastri, the second Professor of the Department was a specialist in the history of the Cholas and Pandyas. His 'Colas' and his 'Studies in Cola History and Administration' constitute distinct contributions to the study of an outstanding dynasty in South Indian history. Another branch of his researches turned on the cultural expansion of South India in the east and his "South Indian influences in the Far East' and 'Sri Vijaya' are the works produced by him in this field of investigation. In 1933 the Department was entrusted with the work of editing and summarising the vast mass of material contained in the Mackenzie Manuscripts. The work was completed in 1955.

Dr. Venkataramanayya brought to bear his knowledge of Telugu in particular on the study of problems of South Indian History and a great part of his research was devoted to the study of the once 'Forgotten Empire of Vijayanagar' and his 'Studies on the Origin and Early History of Vijayanagar', 'Third Dynasty of Vijayanagar' and 'Further Sources of Vijayanagar History' come under this category.

Prof. V. R. Ramachandra Dikshitar was connected with the Department for nearby three decades and naturally he has made contributions to different branches of Indian history. The history of administration, the study of Tamil literature as a source of history and the assessment of Puranic literature in relation to History were the various sections on which he has made contributions.

Dr. T. V. Mahalingam's special field of work is the history of administrative developments which have been embodied in his 'Administration and Social Life of Vijayanagar' and 'South Indian Polity'. Dr. Arokiaswami has devoted his attention to the reconstruction of local history on the basis of the literary and epigraphic sources as a result of which works like "The Velar Basin" and "The Kongu Country" have

been produced. Dr. K. K. Pillay who had published a monograph on the 'Suchindram Temple' and a 'History of Local Self-Government in the Madras Presidency' followed them with his first volume on the 'Social History of the Tamils from the early times to the present day'.

The study of local dynasties was a fertile and essential field of investigation and monographs on several kingdoms, in the Andhra, Tamil, Malayalam and Kannada areas have been produced by the research scholars of the Department. The religious history of South India for example, the fortunes of particular religions like Jainism, Buddhism, Saivism and Vaishnavism have been the subjects of study. Temples have played a large part in South Indian history. Naturally several important temples of South Iddia like those of Srirangam, Tiruvorriyur and Draksharama have become the subjects of intensive study by research students of the University.

The administration of the country both in the near and distant past have provided important fields of investigation. Research scholars have studied the administrative development in the early period and also in the modern era.

Besides the researches on the political history which have also incidentally described the social life and institutions, there have been exclusive studies on social development from time to time. These have been done in respect of South India under the Pallavas, Kakatiyas, Vijayanagar and so on.

Fortunately endowments have been made in this University for certain lectures to be delivered on original themes pertaining to Indian History and Archaeology. The Sir William Meyer Lectureship, the Sankara Parvati lectureship, the Diwan Bahadur K. Krishnaswami Rao Lectureship and the Sir Subramania Iyer Lectureship have been available for lectures in Indian History and Archaeology. Contributions in several interesting subjects have been produced in the shape of these lectures, many of which have been published. The Sir William Meyer Lectureship, in particular, has provided the opportunity for the Madras University to have the benefit of the researches and special studies of scholars all over India. Dr. D. R. Bhandarkar, Dr. Radhakumud Mookerji, Dr. R. C. Majumdar, The Rev. Fr. Heras, Sir Jadunath Sarkar are some of the great names associated with these lectures and all their contributions have been published.

During the period extending nearly seventy years this Department has made an attempt at organising and conducting research on the history of specific regions and dynasties, of religious growth, of administrative developments and of social life. The department offers M. A. History through the medium of Tamil and M. Phil. part-time and full-time, apart from research for the Ph. D. Degree.

Subjects on which work has been done in the Department :

Dr. S. Krishnaswami Iyengar

1. The Evolution of Hindu Administrative Institutions in South India.
2. The Beginnings of South Indian History.
3. Contributions of South India to Indian Culture.
4. South India and her Muhammaden Invaders.
5. Manimekhalai in its Historical Setting.

Prof. P. T. Srinivasa Iyengar

6. History of the Tamils.
7. Pre-Aryan Tamil Culture.

Prof. K. A. Nilakanta Sastry

8. The Colas.
9. Foreign Notices of South India.
10. South Indian Influences in the Far East.
11. The Pandyas.

Dr. Venkataramanayya

12. Vijayanagar - Origin of the city and empire.
13. Studies in the Third Dynasty of Vijayanagar.
14. The Early Muslim Expansion in South India.
15. Further Sources of Vijayanagar History.

Prof. V. R. Ramachandra Dikshitar.

16. Hindu Administrative Institutions.
17. Mauryan Polity.
18. Studies in Tamil Literature.
19. Silappaddikaram.
20. War in Ancient India.
21. Origin and spread of the Tamils.
22. Tirukkural.
23. The Gupta Polity.
24. The Purana Index.
25. Pre-Historic South India.

Dr. T. V. Mahalingam

26. Administration and Social Life under Vijayanagar.
27. Economic Life in the Vijayanagar empire.
28. Tha Banas.
29. South Indian Polity.

Dr. K. K. Pillay

30. The Early History of Nanchinad.
31. The Suchindram Temple.
32. History of Local Self-Government in Madras Presidency.
33. South India and Ceylon.

Dr. M. Arokiaswami

34. The early history of the Velar Basin.
35. The Kongu country.

Dr. C. E. Ramachandran

36. Ahananuru in its historical setting.
37. Historical Studies in Pattupattu.

R. Sathianathaier

38. The Nayaks of Madura.

S. Gopalan

39. History of the Pallavas of Kanchi.

C. V. Narayana Iyer

40. Origin and Early History of Saivism.

Dr. A. Appadorai

41. Economic conditions in South India.

Dr. C. Minakshi

42. Administration and Social Life under the Pallavas.

Dr. K. Gopalachari

43. Early History of the Andhra country.

Dr. Hari Rao

44. Srirangam and Trichinopoly from inscriptions.

Dr. Devakunjari

45. Madura through the Ages.

Dr. K. V. Raman

46. The Early History of the Madras Region up to A. D. 1650.

Dr. Jagadeesan

47. History of Sri Vaishnavism in the Tamil country (Post Ramanuja).

Dr. K. V. Raman

48. Sri Varadarajaswami Temple of Kancheepuram.

49. Tamil Society in the 17th century.

50. The Social Life of the Tamils in the 19th century.

51. History of South India from 800 A. D. to 1070 A. D. with special reference to the Feudatories.

52. The Development of the Tamil Society in Pondicherry (1706-1899)

53. Yadhavas of Devagiri.

54. Jainism in South India.

55. Edward Lord Clive in Madras (Governor 1792-1803)

56. Sir Charles Treveleyan, Governor of Madras.

57. History of Madras under the Governors, Lushington, Adam and Elphinstone.

58. Dakshinamurthi in Arts and their religion.

59. Humanitarian ideas in Madras Administration, 1800-1857.

60. French Pioneers in South India— 1664-1706.

61. The Governorship of Lord Pigot.

62. The Eclipse of the Company's Rule in Madras.

63. Ramayana in Sculpture and Iconography in the Tamil country.

64. The History of Tondaimandalam.

65. Tirukalukunram and its temples.

66. The Rise and development of the Mayar's Court of Madras, (1688-1800).

67. The Press in Madras, 1785-1900.

68. The growth of Public Opinion in the Madras Presidency from 1858-1909.

69. Administrative Policies of the Government of Madras 1800-1835.

70. The Madras Presidency during the rule of the Duke of Buckingham and Chandas and Mount Stuart Elphinstone and Grant Duff.

71. Carnatic under the Nawabs as revealed through Sayeed Namah of Juswant Rai.

72. The influence of Dance Drama on the cultural and social Life of Kerala.

73. History of the Madras Mint (1800-1875).

74. Culture of the Tamils as revealed by Periyapuranam.

75. Irrigation and water supply in South India up to 1300 A. D.

76. History of Negapatam and its surroundings from 16th century.

77. The History of Crime and punishment in the Presidency of Madras in the 19th century.

78. History of the Madras Army under the East India Company.

79. A History of Public Health in the Madras Presidency 1882-1918.

80. The Life of the Tamils as gleaned from the epics Silappadikaram and Manimekhalai.

81. Progress of the Backward Classes in Tamil Nadu (1900-1947).

82. Status of Women under the Imperial Cholas (900 A. D. to 1250 A. D.).

83. Tamil Society and Religion as Gleaned from the Tevaram (of Appar and Gnanasambandar).

84. Land Revenue Administration in the Pudukotai State (1800-1894).

85. Cotton Industry in the Coimbatore District (1800-1900).

86. Agriculture and its developments in the North Arcot District (1800-1850).

87. Role of the Arcot Mission of the Reformed Church in America (1853-1923).

88. Social change and the Scheduled castes and Tribes of Tamil Nadu (1947-1975).

89. The Social conditions of the Tamils as revealed by Purananuru.

90. The Chittor Polygars and the British (1802-1805).

91. Valluvar's Concept of Womanhood and the Sangam Age.

92. Sir C. P. Ramaswamy Aiyar (As an Administrator and as an Educationist).

93. History of the Sugar Industry in Tamil Nadu (1960-1970 A. D.).

94. M. G. Ramachandran and the Government of Tamil Nadu (30-6-1977 -- 18-2-1980).

95. Perarignar Annavin Samooga Karuthukkal (Social Ideas of C. N. A.).

96. History of Technical Education in Tamil Nadu from 1796 A. D. to 1000 A. D.

97. History of Medical Education in Tamil Nadu from 1835 A. D. to 1900 A. D.

98. Women's Welfare in Tamil Nadu, 1947-1972.

99. Women's Collegiate Education in Tamil Nadu (1947-1966).

100. The Hindu Women and Rights on Property, 1800-1956).

101. Some aspects of Nattukkottai Chettiars.

102. Social and Cultural Life of the Carnatic Nawabs and Nobles as gleaned through the Persian Sources (1744-1855).

103. Social Life and Administration of Tanjore under the Serfojis

104. Handloom Industry in Madurai District (1800-1900).

105. History of Muslim Education in the Tamil Country (1800-1857).

106. Public Life and Women of Tamil Nadu (1900-1975).
107. Social Life in the City of Madras (1850-1900).
108. The Kongu Vellalas of the 19th century.
109. The East India Company's Trade and the Madras Presidency (1800-1857).
110. Bharathi and His Role In the Freedom Struggle.
111. Sir Pitty Theagaraya Chettiar : A Study.
112. White Mutiny of 1809.
113. Emancipation of Women in Tamil Nadu and Periyar E. V. R.
114. History of Women's Education in the Madras Presidency (1921-1937).
115. The Raja of Panagal and His Role in Tamil Nadu Politics.
116. The Role of Tiruppur Kumaran in the Freedom Struggle.
117. History of North Arcot district, 1600-1900 A. D.

II. Works in Progress

1. Political and Social Conflicts in Tamil Nadu, 1939-1954.
2. The Justice Party - A Historical Study.
3. Social change and status of women in Tamil Nadu (1800-1947).
4. The History of the Chinglepùt District (1600-1800).
5. Khadi and Village Industries in Tamil Nadu from 1947 to 1967 and Social Progress.
6. The Famine Policy of the British in Madras Presidency.
7. Thiruvanmiyur - Its Historical and Archaeological Importance.
8. Life of the Tamils as gleaned by the Epigraphs from Sangam Age to 900 A. D.
9. Tamil Society from Sangam Age to 900 A. D.
10. Social Legislation in Tamil Nadu (19th & 20th Centuries).
11. Muslim Educational Institutions of South India in the Modern Period.
12. Socio-economic conditions of the Tamils from 1300 to 1600 A. D.
13. Arts and Crafts of Tamil Nadu up to 900 A. D.
14. History of the Salem District from 1600 to 1900.
15. Role of Salem in the Freedom Struggle.
16. Judicial Administration of the Madras Presidency.
17. Religious Endowments in Andhra Pradesh (1800-1970).
18. Political, Social and Economic Life of the Tamils as revealed by the Jesuit Letters.
19. Transport and Communication in the Madras Presidency in the 19th Century.

20. History of Salem Municipality (1881-1947).
21. Coimbatore : Its Social and Economic History (1800-1947).
22. History of the Public Works Department in the Madras Presidency (1855-1947).
23. Backward Classes in Tamil Nadu from 1900 to 1947.
24. Kamaraj and his Role in Tamil Nadu Politics.
25. T. T. Krishnamachary : A Study.
26. Gandhi's Impact on Tamil Nadu Politics.
27. History of the Hindu Maha Sabha, 1882-1947.
28. History of the Muslim Education in the Tamil Country from 1700 to 1857.
29. Jeevanandam, P. : A. Study.
30. Tamil Emigration to Srilanka and Burma.
31. Tamil Representation in Srilanka Parliament.
32. History of Public Health in Madras Presidency (1914-'47).
33. History of Municipal Administration in Tanjore District.
34. Khilafat Movement in Tamil Nadu.
35. History of Pachaiyappa's College, Madras.
36. History of Central Prison, Madras.
37. Historical Studies in Kuruntogai.
38. Arnee Jagir.
39. Perarignar C. N. Annadurai : A Study.
40. Maduraikkanchi in its Historical Settings.
41. Thiru C P. Adithanar : A Study.
42. Pattinappalai in its Historical Setting.
43. Educational Policy and Programme of Government of Madras under Kamaraj, 1954-1963.
44. Annie Besant and Hindu Social Reform, 1893-1933.
45. T. M. Nair - A Study, 1868-1919.
46. History of the Queen Mary's College, Madras, 1914-1975.
47. Social and Cultural history of Tamil Nadu.
48. Comparative Study of French and British Colonialism in India.
49. Social and Economic conditions in the Tamil Country in the 19th and 20th centuries.

DEPARTMENT OF ANCIENT HISTORY AND ARCHAEOLOGY

UNIVERSITY OF MADRAS

The Department was started in 1959 with financial assistance from the University Grants Commission to promote archaeological studies in South India with special reference to Tamil Nadu. Initially it was started with Professor T. V Mahalingam and it became a full-fledged Department with facilities for Post-graduate teaching and higher research within two years of its inception. It has now M. A., M. Phil. and Ph. D. programmes. The Department conducts explorations and exacavations every year to train the M. A students in field archaeology.

The Department explored the lower Kaveri Valley and broughr to light a number of important sities ranging from pre-historic to early and medieval historic periods. Scientific excavations were conducted in Tirukkampuliyur, Alagarai, and Uraiyur (all in the Tiruchirappali district), Kanchipuram (Chingleput district), Mallapadi (Dharmapuri district), Kallerimalai and Appukallu (North Arcot district) and Adiyamankottai (Dharmapuri district) in Tamil Nadu. The results of the excavations of the first two places have been published in one volume and the report on the excavation at Uraiyur is completed and will be published shortly. The report of the excavation at Kanchi-puram is under preparation. The Department is presently engaged in the systematic exploration. The Department is presently engaged in the systematic exploration and excavations in the North Western parts of Tamil Nadu with the aim of tracing the impact of proto historic cultures and links with the neighbouring tracts.

The Department has completed the compilation of a "Topographical List of Inscriptions in the Tamil Nadu and Kerela States upto c. 1300 A. D." which is now being published by the Indian Council of Historical Research, New Delhi. Plans are underway to continue the next phase of this work. The department has completed the first phase of the joint project with Japanese scholars on the socio cultural change in Lalgudi taluk (Tiruchirappalli district).

The Department has a photographic section which has a rich collection of photographs, nearly four thousand negatives pertaining to Temple art and architec-ture of South India, excavations, pre historic sites, etc., useful to research scholars. There is also a museum attached to the Department where excavated antiquities are sequentially displayed. Antiquities include pre and proto historic tools, ancient pottery types of Tamil Nadu, inscribed vessels, a rich collection of beautiful terracotta figurines, coins and coin moulds, beads, bangles, shell objects besides stone sculptures. Models of excavated structures and sculptures are also on display.

The following are the publications of the department : South Indian Palaeo-graphy, Excavations in the Lower Kaveri Valley (Part I), Archaeology and Tamil Culture (Tamil), and Ceramic Traditions in South India (down to 300 A. D.). The

Chalcolithic and Megalithic Cultures of the Deccan by Prof. S. B. Deo of the Deccan College, Pune is in Press.

The following dissertations have been awarded Ph. D., M. Litt. and M. Phil., degrees :

Ph. D. :

Megalithic Culture in South India ; Tiruvorriyur temple - A study ; Some aspects of Vaishnava Iconography ; Ceramic Tradition in South India with Special reference to Tamilnadu ; Archaeology of Chingleput district ; Religious Endowments ; Revenue system under the Cholas ; Saivism under the Cholas and The Mural Paintings of the Srirangam temple.

M. Litt :

Education and Learning in South India (upto 1300 A. D.) ; Political Geography of the Chola country : Tiruvarur temple-A study ; Dress and Costumes in Ancient South India ; Some minor deities in Indian art ; Irrigation and water supply in ancient South India ; Feudatories of South India ; Arts and Crafts in South India and Hero Stones in South India.

M. Phil :

Jatavarman Sundarapandya ; Ceramic industries of Kanchipuram ; Historical archaeology of Tamilnadu and Andhrapradesh; Dasavatara in Sangam Literature ; Historical archaeology of Sangam age ; Mother Goddess in Tamilnadu ; Jatavarman Srivallabha and his times ; Tiruvaliswaram temple at Padi ; Trisulam temple ; Tirumullaivayil temple ; Tirumalisai temple ; Sabhas in Pandyamandalam ; Trading communities in early Tamil Society : Cult and Iconography in Silappadikaram.

About 49 scholars are working in the department for Ph. D degree. Some of the topics on which the research scholars, working are as follows : Some Saiva Iconographic concepts (submitted), Saurashtras of Tamilnadu, The development of art in the Lower Kaveri Basin, Coins of Tamilnadu, Saiva Iconography and Sculpture in Kanchipuram temples, History and art of Kaverippakkam, Jaina art in North Arcot district, Art and Culture of Lalgudi region, Trans--Oceanic contacts of Tamilnadu (submitted), Feudalism in ancient India, Saptarisisvara temple at Lalgudi, Saiva festivals and rituals under the Cholas, History of the Kongu Vellalas, Ekambareswara temple at Kanchipuram, Tiruvanaikka temple, Merchant communities under Vijayanagar, Some aspects of Tamilian archaeology, Dharmapuri through the ages, Cultural history of the Cholas from Ula Literature, Economic conditions in the Kongu country, Telugus in Tamilnadu, Jainism in North Arcot, Arunagirinatha and Hindu Iconography, Chidambaram and environs, Tiruvengadu temple, Women in Pandimandalam, Agrarian communities in Tamil Nadu, Arab settlements in South India, Religion in Cholamandalam, Mutts and Libraries in South India and Temple Administration.

The subjects for the M. Phil. are : Study of place names in Vellore taluk, Brahmadhirajas in Chola administration; Place names in the Chidambaram taluk (submitted), Education in the Sangam age (submitted); Games and amusements in Sangam literature; Perumbanarruppadai in its historical setting.

GOVERNMENT MUSEUM, MADRAS

The Madras Government Museum, now 125 years old is one of the largest and oldest of the State-owned Museums in India. Beginning as a Museum of Practical Geology, the Madras Central Museum (as it was then called) in 1851 with collections received as gifts from the Madras Literary Society, the Museum in its present capacity covers a wide range of subjects and is organised into the following sections: 1. Art and Archaeology, 2. Anthropology, 3. Numlsmatics (including stamps), 4. Zoology, 5. Botany, 6. Geology, 7. Chemical Conservation, 8. Educational Services and 9. Display and Design. Besides, the well-equipped Chemical Laboratory caters to the needs of the various sections for the preservation of specimens. Each of these sections is placed in charge of a qualified Curator.

The Museum was developed gradually and steadily by a succession of devoted officers-in-charge such as Surgeon Edward Green Balfour (1851-59) who was the first Officer-in-charge of the Museum, Capt. J. Mitchell (1859-72), Surgeon George Bidie (1872-85), Dr. Edgar Thurston (1885-1908), Dr. J. R. Henderson (1908-19) Dr. Frederic Henry Gravely (1920-40), Dr. A. Aiyappan (1940-58) and Dr. S. T. Satyamurti (1958-1978). In 1971, the Ofiicer in charge of the Museum was designated as the Director of Museums who is the head of the Department of Museums. The present Director of Museums is Mr. N. Harinarayana.

Surgeon Edward Green Balfour (1851-59), the first officer-in-charge of the Museum, extended the scope of its collectins to cover the fields such as Archaeology, Ethnology, Prehistory and Natural History. It was during his time that the Museum Zoo was started. But in 1863, the City Municipality (now the Corporation of Madras) took over the Zoo and removed it to the present site in the People's Park near the Madras Central Railway Station. During the period of Capt. J. Mitchell, a library for the Museum was started which was later developed into the famous Connemara Public Library. While Geology was concentrated upon by Balfour and Zoology by his successor Mitchell, Botany was the chief field of improvement during the time of Dr. Bidie. The sculptured slabs from the famous Amaravati Stupa were displayed in the present set up and the skeleton of a whale was acquired during Bidie's time. Again, most of the present copper plate collections were acquired and a nucleus of this section was built up during this officer's tenure of office. Some of the palaeolithic tools discovered by Robert Bruce Foote were received as gifts to the Museum in this period. Edgar Thurston paid special attention to Ethnology and strengthened the Ethnological Section of the Museum to a great extent. His contributions to Anthropology can be assessed from his *magnum opus, Castes and Tribes of Southern India* in seven volumes.

During the time of Dr. J. R. Henderson, the coins of Hyder Ali and Tippu Sultan were catalogued by him and the post of an Archaeological Assistant was sanctioned to assist him. It was during his time that Sri R. Srinivasa Raghava Iyengar published the *Catalogue of the Copper-plate Grants in the Government Museum.* During the time of E. H. Gravely, the scientific sections of the Museum were strengthened and the post of an Archaeological Chemist was created. The Chemical Conservation Laboratory was set up in 1931, thus being the earliest museum conservation laboratory in the country. An important event during Dr. Gravely's time was the chronological arrangement of the stone sculptures in the New Extention Gallery. Guide books on the history of South Indian temple Architecture, South Indian Scripts, Indian Coinage and a short sketch of Hindu, Buddhist and Jain images were prepared and released for sale on the day of the opening of the New Extension Building. He also brought out hand folders, popularly known as Handy Guides in English, Tamil, Telugu and Malayalam. Another venture he made was the preparation of an excellent set of picture post-cards of bronzes for sale at the Museum counter.

The first Indian Officer to be in-charge of the Government Museum, Madras was Dr. A. Aiyappan, who suceeded Dr. Gravely. He was the first officer promoted from the scientific staff of the Museum to be made the head of the institution.

During the Second World War period, the activities of the Museum had to be restricted very much because a great part of the Museum Buildings was handed over to A. R. P. depot. When the World War was over, this lull was compensated by spontaneous gifts and donations made to the Meseum by a number of prominent persons like Thiru, T. A. Ramalingam Chettiar, Thiru. T. N. Sethuraman Chettiar, the Raja of Ramanathapuram, the Raja of Karvetinagar and others. Mention may be made of the personal interest evinced by the then Governor of Madras. His Highness the Maharaja of Bhavanagar who issued personal appeal for donations to the Museum. In order to secure greater co-operation from officials and non-officials in the districts and to stimulate interest in the Museum among the general public, Honorary Correspondents in various districts were appointed and through this system the Museum was greatly enriched.

It is worth recording here a memorable event in the history of this institution. At the request of Professor Jouveau-Dubreuil of Pondicherry who wanted "to do some thing for the site" (Arikamedu), the Museum undertook trail excavations at the place. The findings, amphorae and beads of typical mediterranean origin among others were brought to the notice of Sir Mortimer Wheeler, the then Director-General of Archaeology in India. Wheeler fascinated by the finds undertook systematic excavations on a large scale at Arikamedu, a most important piece of archaeological work in South India.

After the merger of the Pudukkotai State with the province of Madras in 1948, the Museum at Puddukkottai came under the control of the Madras Museum in 1949. The efforts of the Museum authorities from 1941 onwards towards the acquisition of paintings suported by private donors and the South Indian Society of Painters, culminated

in 1951 in the Government's approval of the organisation of the National Art Gallery of Madras. The National Art Gallery was declared open by the then Prime Minister Pandit Jawaharlal Nehru when the Museum celebrated its Centenary in 1951. To accommodate the works of contemporary art the first floor of the rear room in the building was converted into a gallery of modern art in 1965. In 1979, the Salem Museum, established earlier by a Committee under the Chairmanship of the then Collector of Salem, Mr. A. M. Swaminathan, I.A.S., was brought under the control of this Department. In January 1981, a district museum was established at Madurai. Shortly a museum is to be set up at Trichy and in accordance with the accepted principle of the Govt., there would be museum in each District headquarters in the next few years. This network of museums will bring to the people in the districts the benefits of museological education.

Soon after Dr. S.T. Satyamurti took over as head of the Museum, in 1958 there was a spate of expansion of the Museum. The Bird, Economic Botany, Geology Ethnology and Metalware Galleries were modernised. A Natural History Block and a Bronze Gallery building were constructed. An additional two-storeyed block was built for the Chemical Conservation Laboratory which was then suitably equipped for analysis and conservation.

At present, the Department is going through another phase of expansion and development. Two new district museums at Salem and Madurai have been set up and another will be organised shortly at Trichy. Construction of buildings for a Children's Museum and an annexe of the National Art Gallery is going on. Modernisation of the Economic Botany, the Skeleton and the Geology Galleries is being done. An ambitious scheme for the reorganisation of the Bronze Gallery and the National Art Gallery is being drawn up with the help of a team of professional designers.

The Natural History collections of this Museum are very extensive and are on display in several halls. Though the scope of the Zoology section is mainly limited to South India's fauna, a few interesting fereign animals and birds, especially a few beautiful birds of Mandarin Duck, Macaw parrot, Tragopan, Monal and the Golden Pheasant have enriched the collections. The Botanical Galleries include systematic, ecological and economic sections. The Geological Gallery is a vertible treasure house of Indian minerals and they have been arranged in such a way so as to present a layman with a fairly complete picture of stratigraphy and the range and the variety of the mineral wealth of India. Mention may be made of the specimen of meteorities and a gigantic fossil of Ammonite.

The Children's Gallery opened in 1963 to the public has been rearranged and reorganised in the Mezzanine floor of the New Natural History Block. The exhibites are arranged in a way to appeal to children.

The Madras Museum is among the earliset of institutions in India and aboard where Ethnology and Prehistoric Archaeology are represented as Museum subjects. The first Palaeolith in India from Attirampakkam discovered by Bruce Foote in 1863

is in the collections of this Museum. The famous Nilgiris collections of Breeks are displayed in the Anthropology Galeries. The well-known Adichanallur Mother Goddess (Bronze) is in the reference collections, besides the Stone Age Collections of Manley.

The Archaeology Section of this Museum is the chief centre of attraction, particularly for foreign visitors and tourists. The exhibits here consist of sculptures in stone and metal, inscriptions on stone and metal, architectural pieces, paintings, wood carvings, metal ware and a few original manuscripts. The Buddhist sculptures from Amaravathi and the famous South Indian bronzes, many of which are superb specimens of South Indian art, are the pride of the collections of this section. The New Buddhist Gallery containg the exhibits from Bhattiprolu, Peddamudiyam and Sankaram and mainature plaster cast models of excavated materials from Nagarjunkonda was organised and thrown open to the public in 1965.

A Sculpture Garden consisting of stone sculptures collected from different places in Tamil Nadu has been organised and is located near the Archaeology shed. The Madras Museum is noted for its large and unique collection of coins, particularly of South Indian and Mughal coins. A separate Numismatic Gallery was organised and opened in 1976. The Philatelic gallery, has also been organised. The Chemical Conservation Laboratory which is well-equipped, deals with the preservation and restoration of all types of antiquities and works of art received from time to time from the Sections. It has been expanded by the addition of a two storeyed block in 1963.

Research has always been a dominant feature of the activities of this Museum and the issues of the *Bulletin of the Madras Government Museum* which are published from time to time, incorporate the results of the research work done in the various sections. The *Bulletins* enjoy high reputation among scholars, and several of them have been reprinted. Markham and Hargreaves in their report on Indian Museums write :

"Research is well to the fore at the Madras Government Museum and its lengthy list of publications deals with Archaeology, Ethnology and Zoology. It is also one of the few institutions where researches are being carried out in connection with treatment and preservation of Museum exhibits".

The Museum publishes a Half Yearly Newsletter. As part of its educational activities, it organises special exhibitions, film shows (every Saturday and Sunday), child art competitions, popular lectures and guided gallery tours. Courses in taxidermy, and chemical conservation are conducted every summer. As part of its audio-visual educational programme, the Museum has prepared and put on sale sets of electroplated casts of selected coins of India, miniature bronze replicas of famous images, picture postcards, photographs, and colour transparencies of select stone sculptures, bronzes and paintings.

BIO-DATA OF

DR. T. V. MAHALINGAM

Professor of Ancient History and Archaeology (Retired)
University of Madras

I. Dr. T. V. Mahalingam, was born on 15th July 1907 at Theralundur (Thanjavur District, Tamil Nadu) in a family of reputed Vedic scholars.

II. **Educational Qualifications :**

He had his education in the Ramaswami Chettiar's Town High School and Higher education in the Sri Minakshi College (Madras University) both at Chidambaram.

He took his B. A. Degree in History in 1929; M. A. Degree in the same subject in 1931 and the research Degree of Doctor of Letters (D. Litt.) in 1942 from the Madras University.

III. **Academic and other Distinctions :**

1. Annamalai Chettiar First Prize - B. A. - 1929.
2. Raja Sir Annamalai Chettiar First Prize - M. A. - 1931.
3. Sankara Parvathi Endowment Prize (Madras University) - 1940.
4. Government of India Distinction - *Padmasri* - 1969.
5. Honoured with a *tamrapatra* by the Epigraphical Society of India in recognition of his distinct services to Indian Epigraphical Studies - 1980.

IV. **Occupation :**

1. Research Scholar and Research Assistant, Department of Indian History and Archaeology, University of Madras, 1931-39.
2. Sub-Editor, Federated India, 1939-42.
3. Lecturer in History, Madura College, Madurai and Raja's College, Pudukkottai, 1942-47.
4. Reader in Indian History and Archaeology, University of Madras, 1947-56.
5. Professor and Head of the Department of Ancient History and Archaeology. University of Madras, 1956-71.
6. Visiting Professor, Department of Ancient Indian History, Culture and Archaeology, Allahabad University, Allahabad, 1978 and 1979-80.
7. Conducted archaeological field work in Tamil Nadu especially in the Lower Kaveri Valley and the Palar basin and excavations at four sites for ten seasons.

VI. **President of Congresses, Conferences and Societies :**

1. Medieval History Section, Indian History Congress (Jaipur) - 1951.
2. Dravidian Literature and Culture Section, All India Oriental Conference (Ahemedabad) 1953.
3. History Section, All India Oriental Conference (Gauhati) 1965.
4. Numismatic Society of India (Nagpur) - 1970.
5. Archaeological Society of India (Bombay) - 1972.
6. History Section, Andhra History Congress (Ramachandrapuram) - 1976.
7. Epigraphical Society of India (Udupi) - 1977.
8. South Indian History Congress, Trivandrum - 1981.
9. President Elect, Andhra History Congress (Hyderabad) - 1982.

VII. **Association with academic organisations :**

1. Indian Council of Historical Research, New Delhi,
2. Special Officer and Research Officer, Asoka Maurya and Pallava Historical Trust, Pondicherry.
3. Fellow, Epigraphical Society of India, Mysore.
4. Fellow, Mythic Society, Bangalore.
5. Fellow, Bihar Puratatva Evam Sanskriti Parishad, Gaya.
6. Member, Advisory Board of Archaeology, Government of India - 1974-1977.
7. Member, Advisory Board, Encyclopaedia of Indian Culture, (Mythic Society, Bangalore).
8. Advisory Editor, History and Archaeology (Centre of Advanced study, Department of Ancient Indian History, Culture and Archaeology, Allahabad University, Allahabad).
9. President, Archaeological Society of South India - 1974-1978.
10. Patron, Indian History and Culture Society, New Delhi.

VIII. **Publications (English) :**

1. Administration and Social Life under Vijayanagar 1940, 1969 & 1975.
2. Economic Life in the Vijayanagar Empire 1952.
3. Banas in South Indian History 1952.
4. Selected Malayalam and Tamil Inscriptions (Ed. in collaboration with Dr. S. K. Nayar) 1952.
5. South Indian Polity - 1955, 1968
6. Nagas in Indian History and Culture - 1965.
7. The Nagesvaraswami Temple, Kumbakonam - 1967.
8. Early South Indian Palaeography - 1967, 1971.

9. Kanchipuram in Early South Indian History—1969.
10. Report on the Excavations in the Lower Kaveri Valley—1970.
11. The South Indian Temple Complex—1970.
12. Summaries of the Historical Manuscripts in the Mackenzie collection, Vol.I,1972; Vol.II,1976.
13. Readings in South Indian History—1977,
14. Studies in South Indian Archaeology, Epigraphy, Architecture and Sculpture—1978.

In the Press :

15. Some Aspects of Indian History and Culture with special reference to South India.
16. South Indian Iconography and Sculptures.
17. Lectures on the Archaeology, History and Culture of Tamil Nadu.

Forthcoming :

18. Inscriptions of the Pallavas (2 Vols) (Sponsored by the Indian Council of Historical Research, New Delhi).
19. A List of Inscriptions in the Tamil Nadu and Kerala States upto A. D. 1300 (10 Vols) (Sponsored by the University Grants Commission and the Indian Council of Historical Research).
20. A List of Vijayanagar Inscriptions (5 Volumes in collaboration with Dr. B. R. Gopal, Mysore (Sponsored by the Indian Council of Historical Research).
21. Early History and Culture of South East Asia (in collaboration with Dr. B. K. Gururaja Rao, Mysore)

IX Contributions to multivolume histories :

1. Cambridge History of India, Vol. II.
2. Indian Gazetteers (Revised).
3. Comprehensive History of the Andhras.
4. History of Ceylon.
5. Pondicherry Gazetteer.

Dr. T. V. Mahalingam has to his credit more than 150 research papers in English on historiography, history, archaeology, epigraphy, palaeography, numismatics, art and architecture with special reference to South India, besides some two hundred popular articles and reviews.

He has guided and supervised the work of about thirty research scholars for the M. Litt. and Ph D. Degrees.

The Presidential Address of Dr. T. V. Mahalingam delivered at the Fifth Annual Conference of Indian History and Culture Society, Madras, 1982.

I am deeply sensible of the high honour which the authorities of the Indian History and Culture Society have done me by inviting me to preside over this its fifth Annual Conference. As most of you may know, by temperament and training I wish to be left to myself to be at my desk and do my work, but I had to yield to the persuasive pressure of the Executive Committee of the Society which has ensured my participation in the deliberations of this Conference by holding it under the auspices of the University of Madras, my *alma mater*, in which I had the privilege and pleasure of working and growing during a period of more than three decades. I am grateful to the Society for the opportunity it has given me to preside over this session and think aloud before you all about some aspects of the long history and culture of our country which require proper approach and understanding.

St. Augustine the great theologian had once to speak before a distinguished gathering and he began his speech with the words, "Happy are they who listen, but God knows with what trembling I stand before you now". It is in that mental condition that I find myself while standing before you, all scholars and eminent men gathered here in such large numbers, for I am expected to speak on a subject which has much exercised the minds of many learned persons and about which there have been no unanimity of opinion.

Ideas about the scope and content of history and approaches and attitudes to its study have changed from time to time. What applies to the study of the histories of other countries applies to the study of the history of India also. Till some decades ago history, it was thought, dealt largely with the rise and fall of big kingdoms and with the genealogy and chronology of great dynasties that ruled over extensive areas, their achievements and failures etc. The ideology that influenced the writing of the history of India in the last century was generally imperialist in nature. For instance, Gibbon who was one of the believers and exponents of the view had India in mind when he said that "all oriental history is in the main one unceasing record of valour, greatness, degeneracy and decay". Writers like Hegel, Maine, Janet and Willoughby belittled the growth of any semblance of political consiousness or thought in ancient India. Such views expressed by western scholars had led to a reaction from many Indian scholars in the present century. Attempts are now being made to show that ancient India was not barren of political ideas and institutions. This may be seen from a number of dissertations and publications relating to their ideas and institutions. It is also being shown that there was advance in the socio-economic and cultural life in the country as also growth of scientific knowledge, particularly relating to astronomy, mathamatics, chemistry, metallurgy, medicine, architecture etc.

It is now thought that the history of any country cannot be complete unless its socio-economic, religious and cultural movements are also studied in detail in the light of the interpretative analysis of the source material. New trends are now preceivable in Indian historical research. Instead of the old narrative method of historical studies new methods are now adopted which call in the aid of other disciplines in the social sciences such as economics, politics, sociology, and anthropology, as also the pure sciences with regard to the methods of approach to the subject and its study and treatment. In fact, in such historical investigation the need of the inter-disciplinary approach is coming to be recognised more and more, overcoming the barriers of the subject which can make profitable use of the ever increasing modern tools of research. Such an approach to the study of history is calculated to broaden its horizon and help understanding the subject in its proper perspective.

It is also coming to be recognised that any study of the history of a country in its varied aspects cannot be full and intelligible unless the history of the component parts or regions in it is studied in detail making use of all available evidence for reconstructing it. A region may be taken to mean a tract of country or space of more or less difinitely marked boundaries or characteristics set apart from others and with different flora and fauna, and some special features in its cultural milieu. The difference between one region and another in a big country like India may be due to a number of factors. Among them are the environmental. racial or ethnic, linguistic and religious ones as also the social organisation, ways of life and general socio-economic activities of the people living in an area. But it does not mean that one region is completely different from another in all fields of human thought and approach to problems, for one finds a remarkable commonness in many of their thoughts, approaches and attitudes to many of them emphasising the unity of the country in spite of apparent differences. This is borne out by the fact that in spite of regional variations there has been all through the ages a common culture which has bound them together, and sustained them, a culture that has persisted, though complex in its nature and heterogeneous to all outward appearance, but based on and standing for certain ideals and principles, which have given India its uniqueness. It is thought that, such regional studies in India make it possible to acquire an indepth knowledge of the history and culture of a homogeneous geographical unit forming a cultural zone, which may not always be the same as that of a State in the modern Indian Union which has been formed on a linguistic basis for administrative purposes. These studies may help the application of the analytical method as far as possible and give one an idea of the contribution of an area or region to the heritage of the country as a whole, for instance, in the fields of the development of political consciousness and administrative evolution and organization, social and religious movements, demography and economic activity, cultural growth etc. It makes it obligatory for such a study to search for and make use of all available source material namely archaeology, epigraphy, numismatics, literature, records and documents, besides traditions, legends and folklore relating to the history and culture of the area. But in such an endeavour one should take care to see that one does not overemphasise the

THE QUEEN MARY'S COLLEGE

Selvi. GEETHA

In the sphere of Collegiate Education in the Madras Presidency, missionaries were the pioneers. Lord Pentland who was the Governor of Madras was much interested in the spread of education. He realised the need for a single residential institution for women, devoted to University education in arts and science. He was determined to have one such college atleast in Madras.

At the same time, there was an increasing demand for the services of women in the field of medicine and other professions. These led to the establishment of a separate college for women in Madras and the Queen Mary's College started functioning in 1914.

The college was inaugurated on July 14, 1914 by His Excellency, the Governor Lord Pentland.

While tracing the development of the college, the services rendered by the Founder Principal Madam De-La-Hey cannot be ignored.

She served the institution for about twenty one years. She wrote in the preface to the first College Magazine, that, "There is no doubt that this college is destined to have an influence on the future of Indian womanhood in this Presidency". The hopes of this great lady have been more than fulfilled.

The founder-Principal gave the monogram as well as the motto, "Common-Sense and Consideration" to the College. The college emblem was instituted at the time of the Golden Jubilee. This is the source of pride and inspiration to all Queen Marians. The college celebrated its Golden Jubilee in the year 1964. On 14th July, 1964 the foundation stone for the Golden Jubilee Block with an auditorium was laid by Dr. S. Radhakrishnan, the then President of India.

The alumni of the Queen Mary's College are seen all over the world. Most of them hold prominent and responsible positions in public life.

Dr. Mrs. Muthulakshmi Reddy, Srimathi Ambujammal, Mrs. Kamala Devi, Lakshmi Menon and Mrs. Maragatham Chandrasekar are some of the distinguished alumni of the Queen Mary's College.

Queen Mary's College is the first college established in this state for women, long long ago when "Women's Lib" was never thought of or heard of. This college has contributed much to the higher education, the social life, and the progress of Indian Womanhood.

PACHAIYAPPA'S COLLEGE

N. RAJENDRAN

The Pachaiyappa's College, Madras, is one of the oldest Hindu institutions of higher learning in the city of Madras which owes its existence to the philanthropy of Pachaiyappa Mudaliar.

Pachaiyappa was a posthmous child, born in 1754 at Periyapalayam in the Chingleput district. Their family was not in very affluent circumstances. At first they sought the help of one Reddi Rayar ; later on, the family moved to Madras. It was here they came into contact with Pownay Narayana Pillai, who took care of young Pachaiyappa and educated him properly. Pachaiyappa learned to wrlte and speak English, to maintain accounts, and to make shrewd bargains in the market in the purchase of cloth and grains in exchange for goods from Europe. Pillai got him appointed subsequently as a Dubash under an Englishman by name Nicholas. This enabled him to earn large income. Pachaiyappa rose in a very short period to the highest rank among the dubashes of the presidency. He then became the senior dubash of Jospe Sullivan. In 1772 he had a stroke of paralysis. Feeling that his life was nearing its end, he made the will on the 22nd March 1774, assigning most of his wealth, in the absence of any male issue, to the sacred service of Siva and Vishnu and for certain other charities. He also provided in his will, that a certain amount should be set apart for seminaries of Sanskrit learning. On 31st March 1974, he breathed his last.

In 1828 George Norton, the then Advocate-General, noticed at one place in his will that Pachaiyappa Mudaliar had stated that Vedic recitation should be condueted in the temple. Hence, when three lakhs of rupees accrued as interest on the principal amount of one lakh of pagodas (Rs. 4½ lakhs). Norton suggested that the principal amount of one lakh of pagodas could be set apart for temples and the interest, on the other hand, could be utilised for educational purposes. Thus, in the final decree of the Supreme Court in 1842. the court ordered for the establishment of educational institutions out of the interest that accrued on the principal amount.

In January 1842, the College under the modest name of "Pachaiyappa Mudaliar's Preparatory School" started functioning in Popham's Broadway. In 1850 the school entered the new buildings and started expanding. Subsquently, higher classes were opened and the institution became a High School. In 1859, the first set of pupils appeared for the Entrance Examination of the University, otherwise known as Matriculation Examination. In 1880 the High School became a Second Grade College. When John Adams became the Principal, he strongly recommended to the Trustees to raise the status of the institution to that of a first Grade College. Tne Trustee readily responded to his plan. His efforts bore fruit in 1889. In addition, the year witnessed the introduction of B. A. classes, with History, Philosophy and Biology as optional subjects of study.

In 1895 an important event in the history of the college took place and that was the visit of Mahatma Gandhi. On 26th October, a public meeting was arranged in the Pachaiyappa's Hall. The visit of Gandhiji to Pachaiyappa's College enhanced the prestige of the institution and revealed the political awareness shown by the College authorities and students.

The year 1921 opened a new chapter in the history of the Pachaiyappa's College, when M. Ruthnaswami, the then Professor of History, was appointed Principal, the first Indian to hold that office. Thereafter, the Principals of the College have been Indians. Academically, Principal, Ruthnaswami's period of office witnessed the introduction of Honours courses in History, Philosophy and Economics.

Principal Ruthnaswami was succeeded by Chinnathambi Pillai. Pillai's Principalship saw the beginning of the residential College at Chetput. On 23rd March 1939, the foundation-stone was laid by Lord Erskine, Governor of Madras, for the College buildings. In fifteen months two new buildings, one for Arts and one for Science, came up. The new buildings resembled similar institutions in Italy and France. The new buildings were declared open by Sir Arthur Hope, Governor of Madras, in August 1940. The year 1940 was significant in another respect also. It was in that year that women students were admitted into the College. The College is now 140 yearss old.

The College can boast of having produced distinguished citizens of India. Among such distinguished alumni C. N. Annadurai, Ex-Chief Minister of Tamil Nadu, K. Brahmananda Reddy, Ex-Chief Minister of Andhra Pradesh, and K. C. Reddy, Ex-Minister of the Union Cabinet deserve to be mentioned. Even our present President of the Indian Union, Honourable Sri Neelam Sanjiva Reddy, is an old student of this institution. S. Varadachari, Ex Chief Justice, of the Supreme Court of India, and P. Venkataramana Rao Naidu, Ex-Chief Justice of Mysore High Court, were others whom the Pachaiyappa's can boastfully claim as its alumni.

DEPARTMENT OF HISTORY

The role of the Department of History in the 140 years history of Pachaipappa's College, Madras has been unique. The year 1889 is a landmark in the development of Pachaiyappa'a college. It was during that year that the Department of history was established and B. A. History classes were introduced. Principal John Adam, had the distinction of being the first Professor of the Department of History.

In tne year 1890-'91, the first set of students was presented for the B. A. Degree Examination. B. A. Honours Course was replaced by M. A. History in the year 1958. The Department of History of the Pachaiyappa's College has the distinction of having had eminent professors such as M. Rutnasami, C. S. Srinivasachari. T. R. Seshaiyengar and T. K. Venkataraman. The College is now offering M. Phil., Course also.

QUAID-E-MILLAT GOVERNMENT COLLEGE

R. RAJESWARI

This College was founded as a school by Nawab Wallajah of Carnatic some where in the middle of the 18th century. It was a Madrasa of old fashioned type which taught only Arabic and Persian. The last ruler of the Carnatic dynasty Nawab Gulam Ghouse Chan Bahadur used to pay a monthly contribution of Rs 1000/- from 1849 and gave it the poetical name "Azam". The institution thenceforth bore the name Madras-i-Azam. It was originally located in Chepauk. In 1855 the school came under the Government and instruction in English was introduced in 1859. 1901 was a memorable year in that the all India Educational Conference held its session in Madras and passed a resolution that the Madrasa should be improved so as to enable it to attain the status of a Collegiate Institution. The Government then bought 'Umdah Bagh' and its ground for a lakh of rupees.

As the Muslims did not get admission in any city college, the matter was taken up with the Government. In 1918 it announced the opening of Intermediate classes in the Madrasa. 1937-38 witnessed a striking departure in that admission of the Non-Muslim students upto 25% of the total strength was introduced. The good work begun in 1937-38 was completed in 1948-49, when the college was re-named as Government Arts College and admission was thrown open to all irrespective of their faith. The ever increasing demand for higher education of women led to a final decision by the Government of Tamil Nadu of making this college an exclusively women's college in 1974. It was also re-named as Quaid-E-Millat Government College for women after the veteran leader and Great Son of India Md.Ismail Sahib.

The College started functioning in 1918 with Junior and Senior Intermediate classes with History, Main course. With the introduction of History at the B A. level strength of the students of the institution doubled. The starting of the Islamic History and Culture course at the B. A. level paved the way for the Institution of an Honours Course in the same subject in 1944. Later on the M. A. Courses were transferred to the Presidency College, Madras in 1950. Since 1974 this college has been functioning as one of the major institutions for women's education, in the city of Madras, having History as one of its Main Branches.

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importance and role of a region in the general course of the history and the evolution of its culture, but keep in view its place in the history and culture of the whole country with a sense of proper proportion and understanding. One must go by evidence and be true to facts and show no bias or predilection in favour of the area with the study of the history of which he is concerned. It must be noted that such a study of the history of a macro region is different from that of a smaller locality or micro region which may be only of local interest, and may not have made any significant contribution to the general course of the history and culture of the country through the ages.

Though one may notice in the component parts of the country differences with regard to background, development, attainments and achievements, India is a nation, showing its fundamental unity. In the words of Professor Harold Laski such "unity is the outcome of a common history, of victories won and traditions created by a corporate effort. There grows up a sense of kinship which binds men into oneness. They recognise their likeness and emphasise their difference from other men. Their social heritage becomes distinctively their own, as a man lends his particular character to his house. They come to have an art, a literature recognisably distinct from other nations". Thus there is a feeling of oneness among the people which is based on common bonds like race, religion, language, custom, manners and geographical area etc, though all of them need not necessarily be present to make them a nation. A nation is not the same as a state, though in recent times some talk of one nation one state. There are some fundamental ideas in the long history of India which may be brought under the pervasive umbrella of the term, *Dharma* and the practices evolved out of or developed from it that have been holding its people together - *dharayati iti dharmah*. Among the important characteristics of this concept are humanism, spirituality, sense of synthesis, certain agreement on modes of conduct and values determining behaviour and the sentiment of the people to understand one another and live together, *vouloir vivre collectif* (a desire to live a collective life). They are some of the underlying concepts that form the basis of Indian unity and nationality.

Though the discipline of history includes culture also the name of this Society should make on think a little about its significance and the scope of its activities. The term 'culture' is derived from the word "Cultura" which means 'cultivation'. Generally speaking, culture is what one actually has or the possessive achievements of man. The definition of the term is not the same even among the humanistic disciplines. For instance, in archaeology the term is defined as "an assemblage of industries found in different sites but bearing some similar characteristics". Thus one speaks of the Indus or Harappan culture. In anthropology the word is taken to mean the behaviour of men acquired by learning opposed to an inborn genetically determined behaviour. But the word, culture, in any historical enquiry encompasses many aspects of human activity, including the every day life, organisation and thought among social groups etc. Trevelyan who wrote on the

social history of England expressed the view that the "connotation of the term social history was history with politics left out". His definition includes cultural history also. According to it all aspects of the life of men for the attainment of a good life for their material, intellectual and aesthetic satisfaction, which would involve a study of such diverse subjects as religion, philosophy, literature, sculpture, painting and the performing arts like music, drama, dance and the like, come under social history. Thus these form an integral part of historical investigation. It may be observed however that each culture has a history, rise, spread and decay.

It may be useful at this stage to note the difference, if any, between culture and civilization. Though, in a wider sense they are both practically one and the same, there are a few conceptual and perceivable differences. Civilization is something more than culture. It is made up of a number of cultures. While the objective of culture is material social good, the goal of civilization is an idealised social order. From the dawn of history one notices certain characteristics in the life and thoughts of organised societies which bring out their efforts to adjust life to the environment under which they grow and promote good social behaviour and peaceful coordinated life. As C. E. M. Joad says "Making beautiful things, thinking freely of new things and keeping the rules for living together are the things that really count and go to make a civilization". 'Creative personalities' who are the products of a civilization to its growth by their thought and action in different fields and in various ways for the good of the society, and thus the development of any civilization. Here one is reminded of the Upanishadic sages, the Buddha, Mahavira and Tiruvalluvar in India, Laotze and Confucius in China, Aristotle, Plato and Socrates in Greece, Assurnassirpal and Nebuchanressar in Mesopotamia and their contributions for the social good and material and intellectual progress of man. Thus the production of gifted and creative personalities in a country during a period is a mark of its civilization. Will Durant sees five unifying elements in a civilization (a) a common language with local dialects, (b) a common intellectual life, including literature, philosophy and science (c) a common passion for athletics, (d) a love of beauty locally expressed in the form of art and (e) a partly common religious belief. But not all the five elements mentioned above are necessary to make a civilization. A deep study of the civilizations of the world shows that there are at least five factors that help their progress (a) physical environment, (b) economic background, (c) social and political organisation, (d) religion, faith and philosophy and (e) a generally high intellectual activity leading to the advancement of science for human progress. In the light of this analysis, India may be taken to have developed a civilization in an unbroken continuity, though there might have been some periods when the progress was slow and tardy.

While a country can borrow or adopt the civilization of another country this cannot happen in the case of the civilizations of all countries. India is an example. It has survived the shocks of time from early historical times and defied political vicissitudes of fortune and the impact of foreign invasions and violent attacks.

It has bent before waves and storms, but it has not been uprooted. But its civilization has not been static. This is well borne out, for instance, by the commentaries on the older original smriti and Dharmasastra original texts, which taking into account the experience of the society and changes in the social systems with the passage of time, give new interpretations on the material contained in them. This became perceptible more and more in the new types of literary works like those of Vijnanesvara, Apararka, Kulluka and others, and expressions of art and religion that characterised the period when India emerged from what is usually called the ancient period. Present day India is not the same as it was a millennium ago. The change that is coming about in the country is not due to any imposition from outside, but is based on the changing environment, and so though one may notice a few new modes or expressions in it, the Indian spirit which has survived to this day continues to preserve its heritage which gives zest and meaning to life, expresses itself in religion, tradition, custom, literature and arts, in short its enduring civilization. It is probably to emphasise this aspect of India's chequered history that this organization is named Indian History and Culture Society. But it must be noted that Indian culture is not confined to the country of its origin alone. It has spread to many countries most of which are our neighbours, like West Asia, Central Asia and South-East Asia and exerted different degress of influence on them in various fields of human activity, giving scope for area studies. It is only proper that the study of this aspect also forms part of the objectives of this Society. I would very much like the authorities of this organisation to give some thought to this idea and if necessary indicate it in some manner in its name, though it may have an extra-territorial or extra-national colour.

With the scientific revolution in many countries of the western world during the last two centuries and more one sees a widening gulf that divides science from the humanities in general. We at times hear of them described as two 'different cultures', as was done by C. P. Snow in 1959. This has resulted in much controversial thinking. But this was not so in the early part of the last century. Take the example of Sir Humphrey Davy, the chemist who began his career as a poet. According to him chemistry is a matter not only of minute experiments with crucibles, but also with the great forms and elements of the whole world - sun, winds, clouds, rivers etc and the scene of their operations is the face of nature itself - the sky, mountains, plains and valleys. Sir George Thompson says : "Science is already valued for what it can do to increase man's control over nature and feared for what some of its consequences may be.... but this is too limited. Science understands the nature of things. In this it is one with religion and philosophy. As B. M. Ichlangod sums up, the history of science shows that it is a record of beneficent achievements : (1) in the fields of medicine and surgery (2) in abridging distance and reducing drudgery, (3) in securing more and more of nature's resources for the use of man and (4) in securing fresh knowledge of the ways of nature. Thus the chief good of science is in that it serves what may be called "world - enjoyment". They are material values as distinguished from soul values or considerations of spiritual welfare which belong to the realm of ethics and metaphysics.

It is worthwhile to consider at this stage the nature of the trend in a country like India where simmerings of ruffles of the conflcit are seen in recent decades. If we study the history of India with reference to the problem of social progress we notice that the traditional culture of India has been mainly humanistic and the growing emphasis on the need for science and technology is of comparatively recent growth. Though the encouragement of science and technology is necessary in the interest of the material progress of the country, the question for consideration is whether the 'two culturals' of science and humanities are really antagonistic. After all it is a problem of human progress and that is closely related to the moral and cultural values also which must be inculcated in the minds of the young. This is being done in various countries in various ways. In some countries there is a growing interest in what is called 'general education' which seeks to help students specialising in one field to acquire reasonable prospectives of other areas of knowledge. Thus a student of the natural sciences would have an opportunity to gain some fair acquaintance with the social sciences and humanities, which include philosophy, religion, metaphysics, literature, history and the arts. Likewise a student or the humanities will have acquaintance with areas of scientific knowledge and progress. Such a method is calculated to help the younger generation of boys and girls not only to get a sound and balanced education but also to make them cultured members of the society. This will also help remove the feeling of some specialist that all knowledge regarding their subject is their province. There is some difference between a student of the humanities. While the former feels a sense of participation in a world wide activity the student of the latter does not feel so. The Indian intelligensia should try to prevent the formation and widening of this gap. Specialisation in some areas of study is, or course, necessary and desirable but that can be after the completion of a course of general comprehensive education. Here what a scholar administrator connected with the formulation of courses in higher education in our country says is relevant : "the ultimate goal of all education is the development of a philosophy of life and a true scholar is in the literal sense of the word a philosopher, a lover of knowledge and of wisdom. As we seek to spread scientific education we must bear in mind that the scientist without a philosophy and without a capacity to share in the aesthetic and moral concerns of his fellowmen is really a poorly educated person, even as a humanist who has not understood the ideas of contemporary science is a poorly cultured man". Tnere is need for a balanced outlook among our educational leaders who must follow some basic norms in planning education for the future. Science and the humanities may taught at the school and undergraduate stage with the deliberate attempt at developing a liberal and broad outlook and then the specialised courses from the post graduate stage in the University. A kind of education is needed in our country which will help the preservation of our national heritage and at the same time look forward and react favourably to modern needs, and create a society that can serve the country in dynamic and purposeful way. A harmonious blending of science and metaphysics makes the scheme of a good life. The word for a scheme of life is *Dharma* which is still a thing cherished and upheld in our country.

Some one said that India has no history worth the name, but only gives scope for anthropological studies, meaning thereby that the history and culture of the numerous tribes in our country require to be studied in depth. Though one may not easily accept the first part of the observation there can be no two opinions on the second part. The tribes who are generally living in forest and hilly areas uninfluenced by the modern social changes taking place around them form a sizable part of our population. Governments in ancient India took interest in them in general. Asoka mentions in his edicts the kindly treatment they deserved. Krishnadeva Raya of Vijayanagar showed keen interest in their welfare. The government of India is of late evincing great concern for them and the improvement of their living conditions. There are a number of organisations and cultural associations that are now interested in undertaking studies on individual tribes. Some universities also are undertaking surveys and bringing out monographs on them. But many of the studies made by them are more descriptive and statistical than historical. Historical studies of the tribes so far as our sources permit are desirable. In this connection a recent publication on the origin and early history of the Khasi synteng people, a Mongoloid tribe, by Namita Catherine Shadap Sen comes to my mind. It is a comprehensive work on a tribe of Assam based on a study of a variety of sources like archaeology, linguistics, Assamese, chronicles, tradition and legends relating to them. Such studies which are welcome help understanding the different cultural patterns associated with our numerous tribal communities. We should have more monographs of that kind.

Assam which is an anthropological museum has received many waves of immigrations from pre historic times. Its population shows different ethnic or racial elements like those of the Negrits, Austric, Indonesian, Tibeto - Burman and the Mongoloid. They require proper study. Assam's culture which forms part of Indian culture deserves greater attention at the hands of historians than it has received so far.

There are going to be two seminars during this conference, one on 'Religion and Nation' and the other on 'Sources'. I would like to say a few words on the first of the two without in any way anticipating or attempting to influence the trend of the discussions that may take place on it.

One of the topics to be dealt with in the Seminar relates to the concepts and practice of *Chakravarti*, federalism, centralisation etc. To take them one after another. The political organisation among the Vedic people was largely tribal. The tribal groups consisted of numerous clans and *ganas*. Each *gana* had a leader, *ganapati*. The tribal community had assemblies like the *vidatha* which appears to have been an institution probably consisting of tribal elders and the *samiti* and *sabha*. Though their functions are not clearly explainable, and different views are expressed about them it appears that the *samiti* had a broader based than the *sabha*. The Vedic texts contain evidence for the election of the leader or *rajan* by the *vis*, meaning the people in general. He was believed to possess qualities which were pleasing (*ranjayati iti raja*). With the passage of time the tribal groups developed into organised societies and by the time

of the later *samhitas* and the epics the position of the leader of the Rig Vedic patriarchal society changed and the institution of kingship of royalty evolved. The king became the head of the emerging state. A number of states came to be formed from the Vedic *ganas*. With the growth of kingly power one notices references to gradations in monarchy such as *raja, samraja, adhiraja, viraja, maharaja, maharajadhiraja* etc. The elective kingship became hereditary in the period. There was growth in the powers and status of the king, and this is illustrated by the performance by him of the *rajasuya* sacrifice of which the consecration ceremony was an important part By the performance of the Vajapeya he became an emperor or *ekarat*. The term *ekarat* envisages the realisation of the ideal of a united India and it is probably such a king that is referred to as *Chakravarti* in the *Brahmanas*. He was the *Chakkavatti* in the Pali *Digha Nikaya* who is credited with the possession of the conventional list of 'seven jewels' of treasures constituting his imperial regalia The 'seven jewels' were supposed to include the wheel-treasure, the elephant treasure, the horse treasure, the treasure, of a woman, the treasurer and the adviser. The *Chakkavatti* and his eldest son were also considered to possess a list of five qualities. The *Chakkavatti* was thus a world conquerer and a world ruler. According to the Buddhist conception of a *Chakkavatti* righteousness was his wheel and it was by that he set it in motion. The course of the wheel (*chakra*) could not be resisted by any inimical king whatsoever. This Buddhist principle of righteousness was extended to the concept of the world ruler whose moral stature raised him to the status of a *Chakravarti*. What the Buddha was in spiritual matters according to the Buddhist canonical texts the world conqueror and ruler was in temporal matters as seen from the ancient Hindu texts. The supposed rule of a *Chakravarti* over the world is also suggested by the *Ramayana* of Valmiki in which Rama answers Vali's charge that he was shot at by him not openly, but through a device. Rama claims that by killing him, whatever might have been the metnod, he was upholding righteousness in the empire of the Ikshvakus in which Vali's kingdom lay (*Ikshvakunam iyam bhumih*). The expression *Ikshvakunam iyam bhumih* illustrates the concept of universal emperor-ship or world emperor-ship, the word *bhumih* indicating the whole country.

But one wonders if this concept of *Chakravarti* was ever realised until the period of the Mauryas, when even the Tamil states in the extreme south of the peninsula appear to have come under their influence, though they did not form part of the Mauryan empire. The legends centering round the cutting of the mountain to help the rolling wheel have probably some bearing on the spread of the empire over large areas in the south across the mountains (the Vindhyan ranges). Kautilya in his *Arthasastra* clearly defines the term *Chakravarti kshetram* as the whole of India extending from the Himalayas to the Indian Ocean and a thousand *yojanas* across. By that time the republican *sanghas* which were lingering in some parts of North India showed signs of decay and dismemberment and practically disappeared during the Mauryan period largely on account of the policy of the government of the newly founded empire. The *Arthsastra* (Book IX) contains practical advice regarding the ways of breaking them up.

The expansion of a kingdom into an empire in India and its stabilisation through a strong government did not, however, mean the destruction of the subject states and the political organisation in them. This is well indicated by the theory of *rajamandala* dealt with in that manual of polity. It is stated therein : "He (the conqueror) may reinstate kings who are spirited and who can strengthen his army and who are wise and who can therefore provide him with lands". This wholesome advice appears to have been followed in actual practice, for even in the centralised bureaucratic administrative system under the Mauryas there existed a number of small kingdoms with different forms of government besides tribal areas. The *Chakravarti kshetra* of Kautilya envisages a scheme of "world conquest" on a progressively diminishing scale, and a dynamic conception of the aim and goal of inter-state relations. The *vijigishu*, who was an aggressor or conqueror was to make himself the central point in the state system and his enemies and allies were to be grouped under it according a set pattern. In fact, the objective of the scheme enunciated by Kautilya was foreign policy which recommended progressive advance from a condition of decline to that of equilibrium and thence to that of greater advance. Thus the *Arthasastra* interprets the aims of a world ruler as the conquest and acquisition of the territories of his immediate neighbours on a diminishing scale, over areas which were more and more father away from his own kingdom. In this way the conception of the *Chakravarti* or world-ruler was a distinct contribution to political thought in ancient India, and the empire so envisaged was far different from those known to the history of the west, like the Roman and the British empire. The Roman empire, for instance, meant the establishment of *Pax Romana*, the gradual extension of Roman citizenship, the institution of Roman jurisprudence and the spread of the Latin tongue. The British empire meant the establishment of British rule with the concomitant introduction of their methods of administration for the maintenance of law order and the slow development of democratic institutions, though there were differences in degree with regard to the same in various countries of the empire.

It must be noted that Indian imperialism even under the Mauryas, the Guptas, Harshavardhana or the Chalukyas, Cholas and the Vijayanagar kings of a later period had none of the characteristics of their European counterparts. Generally the political system in ancient India was a uniform type. It was based on the acceptance of the overlordship of a powerful king by a number of loosely organised units, each of which was allowed to be governed by its ruler or chieftain. What was expected by a superior king from his subordinates was the payment of some periodical tribute. The internal administration of each unit was not interfered with. It is very doubtful if the concept of federalism as known at the present day can have any applicability to conditions in ancient India though some scholars feel that the post-Vedic republican unions that flourished in some parts of north-eastern India had some federal characteristics. But such republican unions were few and existed only for short period and it is hazardous to make any generalisation from them.

An important aspect of ancient Indian culture that is included as topic in the Seminar relates to religion. Hindu society, as seen earlier, is a result of the fusion of different cultures, and Hinduism, the religion of the majority of the people in India, has preserved the unity of the country to a large extent. The word Hinduism appears to be rather a generic term and its origin cannot be easily derived from any source book or testament like the Bible, Dhammapada or the Koran respectively for Christianity, Buddhism and Islam. The earliest evidence of an organised culture in India is traceable to what is referred to as the Indus culture. The next phase is represented by the culture of the Vedic age some of the features of which may be gleaned from the different strata of Vedic literature. In the words of Rabindranath Tagore, the Vedic *Samhitas* were a poetic treatment of a people's collective reaction to the wonder and awe of existence. A people of vigorous and unsophisticated imagination awakened at the inexhaustible mystery that is implicit in life". Some of the rudiments of Indian culture can also be found in ancient Indian mythologies and legends. One is struck by the close similarity between the mythological beliefs contained in the Vedic literature and those found in the Avestan literature and Roman, Teutonic and Nordic tales. In course of time the two Indian cultural traditions came so close together that there came to be evolved a common cultural tradition which developed the same unique characteristics. Much of the religion consisted among others of a number of ritualistic practices, each of which had a meaning and significance. But the period also saw the emergence of speculative thought leading to a quest after the real as the *upanishads*, for the enquiring mind of the later Vedic people was anxious for something more ultimate something which was something behind and beyond the whole of the manifested universe. This trend was anticipated in the wonderful philosophic hymns in the tenth and last book of the Rig Veda. They centre round the profound question what was there was before this world, sky earth etc. became visible. It was felt that there was an universal being (Purusha), the eternal and universal principle, which manifested itself in different forms. It had innumerable heads and eyes and feet. It was neither male nor female. It was eternal and impersonal inseparably united with its own power manifestation. There was nothing else. This answer was followed by the affirmation. "That which exisis is one. The sages call it by various names".

The *upanishads* which were produced in an atmosphere of intellectual experimentation are concerned with a discussion of the position of the Brahman (*purusa*) in relation to theindividual soul or at man and their mutual relations. They are more than a hundred in number, but the more important among them are the *Isa, Kena, Katha, Prasna, Mundaka, Svetasvatara, Chandokya* and the *Brihadaranyaka*. Each Veda has an upanishad which can be found in its initial verse. The date of the upanishads is not easily determinable, but they belonged to about the eighth century B. C., the period before that of the Buddha and Mahavira the founders of Buddhism and Jainism respectively. It was almost this period that saw similar spiritual and intellectual unrest in many regions from the Aegean to China, when religious thinkers like Heraclitus, Isaiah, Confucius and Lao Tse lived though they did not know or influence one another. The period has been characterised as "the beginning of the adolescence of mankind".

It was also the period of the *sutras* in India. It saw the emergence in different philosophical schools of which six (*shaddarsanas*) are important, namely *Purva* or *Karma Mimamsa, Uttara Mimamsa* or *Vedanta, Sankhya, Yoga, Vaiseshika* and the *Nyaya.*

Karma Mimamsa deals with the interpretation of the Vedas, an examination of the nature of *Dharma* emphasises the law of Karma and the efficacy of the performance of sacrifices. But *Uttara Mimamsa* or *Vedanta* tries to outline the main principles of a system that attempts to find out the real spiritual truth relating to Brahman and the individual soul, the former of which is one, formless and omniscient. He is the material final cause of the universe and has no beginning or end. The individual soul, being a part of Brahman, is Brahman itself and its individuality is only an illusion. This is not understood on account of the ego feeling in one because of one's avidya or ignorance. The end is liberation which can be attained by a realisation of the oneness between the self and absolute. The knowledge of Brahman, which is without attributes (*nirguna*) is well elaborated by Sri Sankara the great Advaita teacher of a later (788-820) period who was prceeded by Gaudapada. Sri Sankara's exposition of the theory of *Advaita Vedanta* is more than an intellectual treat. *Advita* is non-dualism, complete non-difference and absolute oneness with Brahman. and a negation of the duality or multiplicity one sees all around. "The Advaitin regards himself in mundane sense as but a wave or wavelet on the surface of the ocean, the infinite ocean of Brhaman". In trying to establish his faith of *Advaita* he refuted many other schools including the view that Brahman is *nirguna* and *saguna*. He re-interpreted the three scriptures, the Sruti, the Bhagavad-gita and Brahmasutras and spread the Vedanta doctrine throughout the country. Paul Deussen, an authority on comparative religions, says that the system of *Vedanta* as expounded by Sankara who equals in rank with Plato and Kant "is one of the most valuable products of the genius of mankind in his researches of the eternal truth".

The teachings of the Upanishads were interpreted differently by two Vedantins of a later period Sri Ramanuja (eleventh century) and Madhwa (thirteenth - fourteenth centuries). Their doctrines were closely connected with the progress of Vaishnavism, though they differed from each other in the interpretation and exposition of the *Vedanta*. Sri Ramanuja's philosophy which is called *Visishtadvaita* meaning the *Advaita* or oneness of God with *Visesha* or attributes, and therefore the system of philosophy expounded by him is also called qualified non-dualism. According io Ramanuja, God alone exists, all else one sees are God's attributes or manifestations. The system expatiates on the organic relationship of soul-body (sarira-sariribhava), As Radhakrishnan puts it "Ramanuja regards the relation of God to the world as one of soul to body ; brings out the organic and complete dependence of the world in God. Ramanuja's philosophy is built on a synthesis of metaphysical, moral and religious experience and takes root in the thought that *Brahman* is the ground of existence as well as the goal of existence". Thus God is infinite and inexhaustible by any kind of finite experience. According to Ramanuja the Absolute is personal God and the aspiration of the *Jiva* is to realise God as the self, and the highest form of religious devotion is spiritual

service. Ramanuja differs from Sankara with regard to the relative position of the divine soul and the individual soul, as also the theory of *maya* and *avidya*. He says that the divine soul and the individual soul are absolute, but one and closely connected. The essence of his teaching lies in a triad of principles, the Supreme Being (*I'svara*) the soul and non-soul (*achit*). The Supreme Being is Vishnu ; individual spirits are souls and the visible being is non-soul. All of them have each an external existence, distinct from one another. According to Ramanuja devotion to and faith in Krishna are above all distinctions of caste. It is said that the Visishtadvaita "is an eminently sound one, compatible with an admission of the reality of the cosmos and a high conception of the nature and attributes of the deity. Thus Ramanuja pronounced a system of philosophy based on the Upanishads, vedanta and the sutras. He also wrote his *Sri Bhashya* in which he discusses various topics relating ro his theory.

Another Vedantic school of thought was developed by Madhwa. It is called the Dvaita school as different and to a large extent opposed to the Advaita school of philosophy whose best exponent was Sri Sankara. *A Source Book of Indian Philosophy* by Radhakrishnan and Charles Moore has the following about Madhwa and his philosophy :—

"Madhwa holds that God, selves, and the world exist permanently, but the two latter are subordinate to God and dependent on Him. Brahman or God possesses all perfection and is identified with Vishnu. The supreme directs the world. He is endowed with a supernatural body and is regarded as transcendent to the world as well as immanent in it, since he is the inner ruler of all selves.

"Madhwa's system as contrasted with other schools of Vedanta is noted for its doctrine of five fundamental differences: (1) between God and the individual self ; (2) between God and matter ; (3) Between individual selves ; (4) between selves and matter and (5) between individual material substances.

"For Madhva everything on earth is a living organism. The self is not an absolute agent since it is of limited power and dependent on God. It is by nature blissful, though it is subject to pain and suffering on account of its connection with a material body due to its past Karma. So long as it is not freed from impurities, it wanders about in changing forms of existence. No two selves are alike.

"God cannot be approached directly, Vayu whose ancestory can be traced to the Vedic air, being in Madhwa's system the mediator. The divine will is free. It sets men free or casts them into bondage.

"Salvation, for Madhwa consists in the perpetuation of the individual self in the condition of relief where the self takes delight in adoration and worship of God".

Though the *Dvaita* may appear to suggest that difference (*bheda*) is fundamental to the doctrine it does not automatically mean the independence of the objects distin-

guished. "Particularly is this so in the case of God and the world. The difference between two does not mean that the world has nothing to do with him and can exist in spite of him. That is taken to be independent here which can of its own accord, be, know and act. Such an entity is God alone. Everything else exists, knows and functions finally at his will (Hiriyana, *Essentials of Indian Philosophy*, p. 190). Madhwa wrote a number of works among which are his *Bashya* and the *Anuvyakyana*, on the *Vedanta Sutras*. His theology is similar to that of Sri Ramanuja. It is Brahman that directs the delivered soul to Brahmaloka.

The Sankhya system which takes the nature of rationalist speculation, lays stress on the need for observation and getting true knowledge by the triple means of perception, inference and right affirmation. It is considered by some as some sort of theistic thought in the early stages. This materialist philosophy received great impetus from Charvaka and was known as *lokayata* indulged in the list of three systems of philosophy mentioned by Kautilya. The *Sankya* thesis was that what was not experienced by one through one's sensual perception with regard to the attainment of knowledge did not exist, thereby indirectly questioning the place of inference in such matters. Here the advice of Jabali to Rama at the time of his departure from Ayodha to the forest comes to our mind. The *Yoga* system of discipline and exercises which is related to the Sankhya system in some respects stresses the importance of *Yoga* which would lead to the attainment of *Kaivalaya*. According to it, there are five states in the evolution of the mind to understand the supreme. When a person practising *Yoga* passes the third state in yogic thought he reaches ekagra which enables him to concentrate the object in view. Afterwords when he passes through the fourth state and reaches the final one his mind gets so much focussed that it loses any perception of the difference between himself and the object of his quest the seeker and the Absolute.

The *Vaiseshika* which bears some resemblance to the *Nyaya*, is more concerned with cosmology. According to it all material objects are made of four kinds of material atoms, namely earth, water, fire and air. There are five substances, space, time, ether (*akasa*), mind and soul. The *Vaiseshika* system believes in a personal God who created the world, though not out of nothing, for the nine substances were already in existence and He only fashioned them into an orderly universe. Howerer, it maintained that the existence of God could not be proved by evidence. So the system of this philosophy was not completely atheistic, though it was different from most of the orthodox schools of Hindu philosophy. There were, however, many unorthodox thinkers in this system on account of which Sri Sankara felt that the followers of the school were ardhavainasikas or halfnihilists.

The *Nyaya* school represents the analytical school of Hindu philosophy, and the method of approach is almost similar to the syllagist method of Aristotle. This is according to Max Muller an accidental coincidence. The *Nyaya* school mentions four sources of knowledge, perception (*pratyaksha*), inference (*anumana*), anagogy (*upamana*),

and credible testimony (*sabha*). Though it accepts the principle of causation, it examines problems created by non-casual antecedents, plurality of causes etc. The history of the Nyaya school has two phases, the second from about A. D. 1200 when Gangesa, the founder of the reformed school built up a philosophy that gave it a more rigorous discipline. Thus it has an important place in the history of Indian philosophical thought.

It should be remembered here that closely following this period of this spirit of enquiry, works like the *Bhagavad-Gita*, and the epics the Ramayana and the Mahabharata were produced. There in we find the emergence of the concept of avatara or incarnation of Gods as human personality. The origin of this concept is not clearly known. Similar concepts may be seen to some extent in the Zoroastrian corpus also. This question deserves careful examination.

Thus the post upanishadic period witnessed philosophical speculation aimed at the attainment of liberation. At the same time another school of thought emphasised its faith in the doctrine of *Karma* which insisted on the observance of *svadharma* by people belonging to different levels of intellectual attainment taught people to strive after the good of man and animal. The new schools of Buddhism and Jainism which sprang up during the period and have carved for themselves a place in the cultural history and spiritual heritage of the country lay great emphasis on tne doctrine of *ahimsa* or non-injury. The Jatakas contain many stories connected with the previous lives of the Buddha which bring out clearly the ideals of unselfishness, love and charity shown by acts of noble sacrifice for the sake of others. The same principle of non-injury to any living creature was a cardinal principle of Jainism. Such teachings as the above had profund influence on the ethical and moral ideas of the Hindus.

The history of the religious movements in the country shows that from time to time there arose some spiritual correctives in Hinduism which served as new ways of reaching god. There were three ways of reaching Him, namely the path of knowledge (*Jnana*) which appealed to some of the intelligentia, the path of religious performance (*karma*) and the path of *bhakti*, (devotion to a personal god). Because it is easy to follow, *bhakti* appealed to a good majority of people. The origins of the movement may be traced back to the period of the *Upanishads* and the *Bhagavad gita*. A passage in the *Upanishads* says that these (spiritual truths) reveal themselves to the *mahatma* who has supreme *bhakti* for god and similar *bhakti* for his *guru* (preceptor). The path of *bhakti* appears to have been confined in the pre-Christian era to the tribe of people known as the Abhiras to begin with. In due course Vishnu, Narayana and Krishna merge as one god. Later still Vishnu, was identified with *Brahman* according to one school in the same way as Siva was identified with Him by another school.

The *bhakti* movement gained great popularity in the Tamil country from the sixth-seventh centuries A.D. and spread throughout the country, each region developing certain special characterisitics. If the evidence of the *Padmapurana* is to be believed,

the movement was a product of the south which spread to the north in a few centuries. In South India there were two parallel streams of the movement, one taking Siva as the personal god to whom devotion was to be shown, and the other Vishnu to whom such devotion was to be shown. Later tradition mentions sixty-three Saiva Saints called *nayanars* of whom four are important, Appar, Sambandar, Sundarar and Manikkavachakar. They belonged to different communities and stratas of society and among them was woman also. They moved about the whole of Tamil Nadu, singing songs about the Lord and thereby showing their devotion to and love of Him. These numerous songs are still sung in the Siva temples. The soul stirring *Tiruvachakam* of Manikkavachakar is famous in early Saiva poetry. A later development of the Saiva theology was the emergence of the *Saiva-Siddhanta* school, which attempted to determine the relation of god, matter and the soul. A later development of Saivism in South India was Vira-Saivism though it did not accept the authority of the Vedas. It is largely confined to the Karnataka country now.

Likewise the Vaishnava saints, twelve in number and known as Alvars did for Vaishnavism, what the Saiva saints did for Saivism. Among them were a king of Malabar and a woman saint, *Goda*, the southern Mira Bai. The most celebrated Vaishnava *bhakti* philosopher was Nathamuni. This Vaishnava bhakti movement was given an intellectual basis by Ramanuja. He was more concerned with devotion than with knowledge and emphasised the point that "the main trouble was not "ignorance", but "unbelief".

The wave of *bhakti* and emotional theism spread to other parts of the country. It had the effect of bringing the people together in their inner thoughts and emotions. It was expressed in the fervid regional poetry, for the regional languages were developing during the period and served as an effective means of communication with all people. The movement which spread with great vigour showed two distinct characteristics. One type of *bhakti* movement was quiet and meditative and the other emotional and explosive. The latter was the result of the general atmosphere in the country from the thirteenth century on account of the closer contact between the Hindus and the Muslims after the establishment of Muslim rule.

In Maharashtra the best representatives of the *bhakti* movement during the period roughly from the thirteenth to the seventeeth century were Jnanesvara, Namadeva, Ekanatha, Tukaram and Ramdas. As in the Tamil country these *bhakti* leaders came from different castes, communities and occupations. Ramananda who was first belonged to the Ramanuja school of philosophy turned a leader of the *bhakti* movement and his principal god of devotion was Rama Krishna was dear to the Maharashtra saints but more so was the mythic love of the god who resides in everyone's heart. A song of Namadeva, the purport of which is "It is the one Lord who contains all. Oh Lord, why this seeking for you since you are everywhere" is enough to understand the spirit and faith of the devotional school of the period. A similar movement spread in the Rajputana and the Panjab regions under the leadership of Vallabhacharya who lived in

the fifteenth century. His disciple Surdas was the author of 60,000 devotional hymns of Krishna. Bengal produced a number of Vaishnava philosopher poets like Jayadeva, Vidyapati and Chandidas and a few others. To the group belonged Chaitanya who lived at the close of the fifteenth and the begining of the sixteenth centuries. His influence on the Vaishnava *bhakti* movement was great. In that movement Assam also played an important part. The role of Sankarananda deserves to be better known. This founder of Neo-Vaishnavism belonged to the fifteenth century. His message to his followers was "Lay your love at the feet of Hari, chant the name of Hari and give up all the rest".

The coming of the Muslims to India and the establishment of their empire in India brought the newcomers and Hindus closer together. Their cultures influenced each other in different ways which resulted in the development of new trends in their two cultural patterns, as seen in the evolution of architecture, sculpture, painting, music etc. The close intercourse between the two influenced the development of new features in movements in the religious life of the people. The common elements in the Hindu *bhakti* movement and Islamic sufism made it possible for a synthesis between the two and the evolution of medieval mysticism, which had nothing to do with the social order or orthodox traditions or scriptures.

Ramananda was probably one of the earliest among the new mystic philosophers. Though Tulsidas, came later he may be taken as his indirect disciple. Ramananda was followed by Kabir the son of a Muslim weaver. He strongly felt that the difference among faiths was only in names ; every where the yearning is for the same god. He opposed all sectarianism.

A great thinker that came after him was Guru Nanak the founder of Sikhism. The religious document of the new religion was the *Granth Sahib.* These mystic saints were all "extraordinary free spirits with a breath of spiritual horizon and freedom from any taint of religious bigotry or Sectarianism". There were many more. Dadu a disciple of Kabir founded the *Brahmasampradaya* for the worship of god without any orthodox ritual. He was in close touch with the Mughal emperor Akbar. There were religious discussions between the two and probably Akbar was influenced by Dadu to a great extent in his spiritual and religious experiments. The establishment of the *Din-i-Ilahi,* which failed since it had no roots, was due only to enquiring mind and questioning spirit of the emperor.

During all this period when these philosophical systems and theistic cults were exercising great influence on the minds of the people in one form or other all over the country there were also side by side a few other systems like the Sakta with Tantric features. There were also a number of other cults, popular faiths and beliefs among a number of people. They may be brought under what is called 'Little Tradition'' as distinct from the 'Great Tradition'. While the 'Great Tradition' was followed by people who belonged to the Vedic fold the 'Little Tradition' can be brought under

certain systems which were generally non-Vedic. Among them were the followers of the *Natha, Yogi* and *Siddhachara* cults which may be brought under what may be called popular Hinduism The Bauls of Bengal can also be brought under this group, though they had no clear organisation. "To them the true endeavour was to keep oneself in, the stream of devotion that flows though the lives of the devotees and to mingle one's own devotion with theirs". In their way of spiritual thinking they resembled the north India mystic saints to a large degree.

The third topic in the seminar is art in all its branches like architecture, sculpture iconography and painting. Art, a branch of aesthetics, is a material record indicating definite stages in the intellectual evolution of man, giving pleasure and refinement to the mind, and showing the significant trends in the history of the culture of which it is a product. Thus a study of art, as an integral part of the study of history, should not confine itself to the descriptive part of it alone but it should also concern itself with a study of how art tradition were evolved, experiments initiated, improvements achieved and different traditions and ideas mingled and created new norms in artistic expression in different periods.

To take up architecture first. It is the matrix of civilization and one of the most sublime expressions of the artistic and religious impulses of mankind through the ages. The evolution and growth of Indian architecture is a story of absorbing interest on account of the ramifications it underwent in time and space. Indian architecture was mainly religious, though it had secular side also. Its history can be traced back to the period of the Indus culture. By the Mauryan period it had developed into a science by itself as shown by the evidence of the excavations of Pataliputra and other Mauryan sites. It developed further till we come to the end of the Gupta period. Till then the architectural features were almost the same all over the country, though there were local variations on account of environmental, sociological and local traditions. A change comes about from the seventh-eighth century onwards, and the common features fade away slowly but surely. By the end of the eighth century one sees the emergence of regional styles with varying characteristics. Thus we have an eastern school in the area comprising Assam, Bengal and Bihar, an Orissan school with distinct norms in the Orissa area, a central Indian school in a good part of modern Uttar Pradesh, a western school in the Gujarat-Malwa area, a western Deccan school over southern Maharashtra and Karnataka and a southern school in Tamil Nadu and Kerala, though there were slight differences in them from region to region in an area.

While studying the distinguishing features of these different schools of architecture, art historians generally give a dynastic label to them like Pala, Chalukya, Hoysala, Pallava, Chola, Kakatiya and so on, overemphasising the role of political history in the evolution of art styles and underestimating other factors such as area elements, as shown by Ghose, Dhaky and a few others, who strongly feel that there

were other important factors that were responsible for varying trends in the evolution of regional styles in the development of architecture. Ghosh says, for instance, "it may be agreed that the dynastic appellations are more convenient stylistic label to denote certain classes of art products. Even then, the inherent difficulties of dynastic groupings........will remain. Perhaps a more logical, if arduous, way would be to isolate the individual dated art-products and thereafter examine the spatial and temporal spread of these elements. The groups that will emerge after this examination may then be named after the region and period of their currency. In such stylistic groupings the groups should be given stylistic and not dynastic labels" Speaking of differing characteristics of some early Jaina temples that came into existence under the Pratiharas in the Gujarat Malwa area Dhaky feels that no specific dynastic label may be assigned to them. He gives much food for thought when he says : "Instead, a regional classification regulated by a chronological yardstick in relation to historical facts must prove a much more versatile, precise instrument of reckoning. This implies, radically new approaches to the old problems, alteration of methods, but also of interpretation by which to arrive at more convincing solutions". This kind of study made of the Gujarat and Rajputana monuments may be made of the monuments of other regions also. Take for instance, architectural activity in north Tamil Nadu and south Andhra pradesh in the ninth century. We see in it some Rashtrakūta influence, it was neither exclusively late Pallava nor early Chola. Such instances, which can be multiplied are enough to prove the inadvisability of giving dynastic appellations to monuments of a given period in an area.

The continuity in the development of architecture and the different forms the structures assumed through the long history of India necessitated the codification or architectural rules and stipulation of canonical injunctions regarding the building of religious edifices and the carving of sculptures. Thus several treatises on architecture came to be produced. The mention of different types of temples in the texts gives an idea of the evolved architectural pattern during different periods. Architectural terms found in inscriptions are also useful in studying the different component parts in them. These give an idea of the different types of temples known in the area even before the rise of the Pallavas to power.

The history of Indian sculptural and iconographic art, Hindu, Buddhist and Jain, is a subject of absorbing interest. The images are suggestive and symbolical rather than anatomical. Mainly religious in their characteristics, they are always represented as youths and not as old looking. The main aim of the image maker was the expression of *bhava* or emotion. As in architecture, different schools of sculptural art developed in different parts of the country. These regional schools evolved under certain conditions that flourished during a period. The trained eye can easily distinguish the product of a school from that of another. For instance, Gupta artistic piece can be distinguished from a Pallava or Chola piece. The making of a sculpture was governed from the seventh-eighth century by certain codes or rules relating to them, and they differed from region to region. At rhe same time

there was scope for the sculptor to use his imagination and ability in carving an image. Otherwise the Gupta, Pallava and Chola artistis could not have achieved much in their works of art. But there was some continuity in art tradition. The Pallava human frame for instance, is an aggrandised and simplified edition of the Amaravati physiognomy bearing the 'heavy impress' of the form of the rock-cut reliefs of the Deccan. The Chola craftsmen achieved 'idealised reality', 'dimensions of reality' in the making of images. Like wise different schools of painting developed in the country which require careful study from the point of view of the subject matter dealt with and the technique employed

Though much work is being done in the present century by different organisations and institutions on the history of India we are still far away from forming a full picture of it for various reasons. One of them is that all the sources, archaeological and literary for the reconstruction of its complete history, are still to be tapped. Though every year new archaeological and epigraphical material is being collected, they are not easily available for research workers. Nearly fifty important excavations are done in the country every year, but the publication of reports on them so necessary for research workers lags very far behind. Reports on many excavations done in previous decades have yet to come out. When such is the position new material got from the excavations will not be available to them to and fresh knowledge on the history and culture of ancient Incia. It is necessary that the report on an excavation is brought out at least within five years after the excavation is completed. Delay creates problems. Further excavations that are undertaken should be problem oriented. It is desirable that regional Archaeological Councils are formed so that the proposals connected with archaeological work in an area may be formulated after due consultation among the agencies involved in excavation work in it.

One word more and I have finished. Some thirty years ago the Government of India seriously thought of starting a Central Institute of Indology in Delhi or a convenient place in the country for the promotion of Indological research, but the plan did not materialise. Later it formed the Indian Council of Historical Research in 1972 to promote research in the different aspects of Indian history and culture. Among the many programmes undertaken by it one is the preparation of a series of volumes containing original source material for the different periods and aspects of the history of the country such as inscriptions, literature and catalogues of documents relating to the modern period thematically covering various socio-economic and other movements in the last three or four centuries. Its aim is to help scholars working on specific aspects of the socio-economic and other aspects of the history of the country.

A project was undertaken long ago by the Kern Institute, Leyden to bring out an Annual Bibliography of Indian Archaeology, but that was stopped after a few years on account of the Second World War. Dr. G. M Moraes started a similar work, but could not continue it. The Kurukshetra University has begun on a small scale the preparation of a Digest of Indological studies. The Ministry of Education of the Government of

India sponsored a few years ago the preparation of a Comprehensive Bibliography of Indology with special attention to Indian history in all its periods. It is not known if the work was begun and if so at what stage it is. Some bibliogrphies on particular topics or subjects, periods or places like *Bibliography on the Indus Culture* and *Indian Megaliths* by K. S. Ramachandran, the *Vedic Bibliography* by R. N. Dandekar, *Bibliography of Buddhism* by Hanayama, *Mughal Bibliography* by Vicaji, another bearing the same name by Sri Ram Sarma and a collection of *Select Persian Sources* by B. D. Taraporewala and D. N. Marshall, a bibilography of original notices of Mamallapuram by William Willets, *Mamallapuram an Annotated Bibliography* by N. S. Ramaswami have come out. Messers K. L. Mukhopadhyah of Calcutta started publising selections from old Indian journals (1818-1857) whice are an important but not easily accessible source for the history of British India. The International Institute of Tamil Studies has brought out a bibliography of articles and books bearing on the history and culture of the Tamils. But there is no co-ordination among them.

To my mind the Indian Council of Historical Research can undertake such a work on a comprehensive scale to help research workers in Indian history and culture without duplicating the work that may be done by other agencies and organisations. It is a stupendous work that involves money and the co-operation of competent scholars interested in Indological studies. In this connection mention may be made of its project to bring out a *Dictionary of Indian Archaeology* under the editorship of A. Ghosh. One should be happy to know that good progress has been made in the work.

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THE MADRAS : A CITY OF CHARM AND ATTRACTION

P. RAJARAMAN

Madras, a great city of gorgeous splendour, has a long historic memory which has acquired a pre-eminent place in the modern history of India. It has retained many of the spatial and cultural characteristics of a traditional Indian City. During pre-Independence era it played more admirably a role as the administrative and intellectual capital of South India. The glory that she enjoyed, the grandeur that she radiated as the capital of the undivided Madras though dimmed at present has not altogether become a thing of the past. In no way she dreams of her fame as withered beldame as Mr. Kipling describes it. Even today she greets tens and thousands of people from all over the globe. Still she is the pleasant dwelling place in the East for the people of the West. This is why it has been extolled "the gateway of South India." Today, it stands as an example of tradition and modernity. The Tennysonian dictum "Old order changeth yeilding place to new" found lofty expression in her growth and development. The modern Madras-a spacious metropolies—which sprang up around the twin patnams namely the Madras patnam and Chenna patnam is an agglomeration of several old cities such as Elumur (Egmore), Tiruvallikkeni, Mayilai (Mylapore), George Town, and so on.

MARINA

Marina is the most delightful promenade which skirts the eastern boundary of the city It was formed during the Governorship of Sir M. E. Grant Duff. It runs nearly 2 miles in length from Santhome to Fort St. George. Here the entire Madras throngs in an evening on foot, on bicycles, scooters, in motor cars to meet the fresh cool evening breeze that flows in from the sea. Many attractive buildings have come up on the landward side. The silvan campus of Queen Mary's College and the tower of Presidency College which pose as eternal monuments of education will never fail to attract any one who travels along the beach road. The Senate House of the Madras University is yet another building on the same road noted for its elegance and charm. The Statue of Queen Victoria which is installed in its front still retains its majesty. In its vicinity on the other side of the Wallajah Road lies the old palace of the Nawabs of the Carnatic which is now used as the Office of the Departments of Agriculture and Industries. The beach road crosses the Cooum River near the university and runs round the War Memorial and enters the walls of Fort St. George.

FORT ST. GEORGE

This grim brick and granite structure which was the symbol of British power in South India till 1947 was originally conceived and designed by Factor Francis Day, the chief of Armagon, whom the East India Company authorised to build "fort and castle" on the hillock protected by river and sea on three sides at a tiny fishing village called

Madraspatnam in 1640. Ably assisted by Andrew Cogan, Francis Day spent his own purse and constructed the Fort and named it after St. George, since the inner part of the citadel was completed on 23rd April 1640 - St. George's day. Thenceforward, it became the seat of power of the East India company at Madras. The imperial history that Fort St. George has seen is one of the fascinating areas of the modern history of the Madras Presidency. Personalities like Elihu Yale (1687 - 92), Robert Clive (1798 -- 1803), Lord William Bentinck (1803-07), Sir Thomas Munro (1820-27) and other empire builders lived wlthin formidable fort.

The fort to day houses the Tamil Nadu State Legislature and Secretariat. The Secretariat building is the most handsome structure noted for its architectual and artistic excellence. The legislative hall which occupies a central portion of the ground floor of the Secretariat building is remarkably elegant. The magnificent wood work and black and white stone paving enhance its beauty. The portraits of the great statesman like Edwin Montague which adorn the walls of this hall add splendour and brilliance to this chamber.

ST. MARY'S CHURCH

Another historic monument in the complex of the Fort St. George is St. Mary's Church. This was the first Anglican Church and the oldest place of the worship ever built by the English settlers in India. Its imposing structure with its tall tower remains in the midst of woody environs as an architcture of exquisite beauty. It was named St. Mary's in honour of the Blessed virgin on whose Annunciation day (1678) the foundations were laid and it was consecrated on 28th October 1680 by Richard Portman. Since then it became a holy place where many memorable marriages had taken place It was here that Yale married the widow Mary Hynmers, on the 4th November 1680, the first registered marriage in this church In 1753, Robert Clive was married to Miss Maskelyne. It is replete with momentos of men who played remarkable roles in making the modern history of Madras; Its narrow yard is literally paved with tomb stones of various ages and with inscriptions in several language, removed from the old English burying - place of the early settlement which lay in the present Law College Compound. Among the priceless historical possessions that this Church has, is a superb Raphaelite painting of the "Last Super"

FORT MUSEUM

Another place of interest which deserves to be mentioned is the Fort Museum situated north of the Secretariat. It has an excellent collection of original writings of the men who toiled for the growth of the City of Madras. Its walls are splendidly decorated with portraits and old paintings. There is a hall of Arms where old weapons are displayed. The coins, silverware, porcelain, uniforms, engravings etc., of early Madras are well exhibited. In fine it is a repositoary of rare things of the recent past.

MYLAPORE

It is celebrated in ancient Tamil Literature as Mayilai. Its antiquity is proverbial as the birth place of Tiruvalluvar, the immortal author of the sacred Tirukkural. The earlist

reference of this place is found in the account of Ptolemy of First century A.D. The town which has grown around the temple of Sri Kapaliswarar is religiously significant. The temple was glorified by the Tevaram hymnists and later by Arunagirinathar. The Kapaliswara temple is noteworthy for many sculptured images. A beautiful sculpture which pleases the eyes of the pilgrims is one which depicts the goddess Parvathi as worshipping Lord Siva in the form of a peacock. Mylapore was an important port under the Pallavas.

TRIPLICANE

Another religious centre of antiquity is Tiruvallikkeni. The word, Tiru-alli-keni means the sacred lily pond. The tank opposite to Sri Parthasarathy Swami Temple is referred to as Kairavani in Sanskrit, meaning the holy pond and the place around the tank acquired the name Tiruvallikeni.

The temple of Sri Parthasarathy, a religious centre of Vaishnavism had attracted devotees like Thirumangai Alwar. He had paid a glowing tribute to the contemporary Pallava King, Nandivarman who was responsible for the construction of many temples. This temple abounds inscriptions of great historical value of which one of Dantivarman, (779—830 A D.) is significant. The temple has many architectural and sculptural beauties of the Pallava, Chola and Vijayanagara times.

This holy place during the latter half of the 17th century expressed a vicissitude of fortunes at the hands of countenders of political power in the Carnatic. When Santhome was besieged by the French in 1672 the Muslims occupied the temple. Subsequently when the Muslims were dislodged by the French the temple became a shelter for their garrison. In the following year Dutch moved into the temple with help of Moorish cavalry and fired shots from its precincts. Similarly the Nawab of Arcot held the temple under control whenever his political fortune increased. It was only the Britishers who ultimately emerged successful in the power struggle in the Carnatic put to an end to the period of trials and tribulations which the temple suffered over a period of a century. It is curious to note that of all the places of worship around Madras, this shrine alone should be the scene of battles fought in those days. Perhaps the presiding deity of this temple, Sri Parthasarathy, the charioteer of Arjuna in the battle of Kurukshetra, who was the deliverer of the devine message, The Bagavath Getha, desired to witness a tempestuous scene in his own precincts !

Many stalwarts of our freedom struggle lived in Triplicane. Mahakavi Subrahmanya Bharati and Tyagi Satyamurthy were prominent among them.

SANTHOME

The eastern part of Mylapore is known as Santhome. This town has been traditionaly associated with Christian Apostle St. Thomas. It is believed that his body had been buried at Santhome de Mailapore. When the Portuguese formed a settlement there

in 1522 they reconstructed the old chapel wherein they found the grave of Apostle and by its side they built a small church. This church is therefore considered to be the most ancient European Building on the East Coast of India. It is the nucleus of the present Roman Catholic Cathedral of San Thome which was constructed in 1893 in such a manner as to have the Apostle's sepulchre right in the centre. It is of fine Gothic architecture. Since it is noted for its antiquity, magnificence and celebrity the title Basilica is conferred on it. It means a palace. "The Minor Basilica" of Mylapore is today a land mark of Christianity in the South and the pride of Mylapore. Similarly the church on the Mount which is dedicated to "Our Lady of Expectation" is a thing of beauty and a joy for ever.

ADYAR : THE THEOSOPHICAL SOCIETY

The International headquarters of the Theosophical society which is situated on the southern bank and at the mouth of the river Adyar, joining the blue waters of the Bay of Bengal is one of the loveliest places in the city of Madras. It attracts nearly two lakhs and fifty thousand visitors every year The peaceful and enchanting atmosphere prevailing in the campus will make the visitor feel that he has entered the paradise on earth. The present complex of Theosophical society which extends to over an area of 266 acres looks like a park of pretty gardens. Of the trees which beautify the campus of Adyar, the gigantic banyan tree is very note-worthy. It is estimated to be five hundred years old. It spreads over 6,000 square yards and has ever a hundred root-stems. The Society was founded jointly by the Russian born Occultist Madame Blavatsky and her American colleague H. S. Olcott in New York in 1871. Its world headquarters was shifted to Bombay and in 1882, to Adyar. The Society has establised branches in 56 countries and its members are drawn from all religions. "Toleration for all shades of opinion" coupled with the freedom of expression and universal brother-hood are the cardinal principle of modern Theosophy.

The Adyar Library is a well known centre of research, containing over 100,000 printed books and 17,000 valuable palm-leaf and paper manuscripts. With the help of Sanskrit scholars, rare Indian manuscripts are collected, translated and published. Indeed it renders useful service for many research scholars who come from various parts of the country. The campus of Theosophical Society where often solemn stillness holds the air remains a place of eternal tranquility.

Among other notable landmarks of the Madras city the Connemara public library, the Oriental Manuscripts library, the Kalakshetra, the Music Academy, the Tamil Isai Sangam, Valluvar kottam, the Gandhi Mandapam, the Peraringar Anna University of Technology, the International Institute of Tamil Studies may be mentioned.

SCULPTURAL LANDMARKS OF TAMILNADU

K. V. RAMAN

The contributions of Tamilnadu in the field of Sculptural art are distinctive and remarkable. The sculptural art is a true reflex of the intellectual and philosophical ethos that have pulsated through the ages. During the great Bhakti movement that swept the Tamil country during the 7th and 8th centuries, the sculptors, following the saints, visualised several concepts of the Hindu pantheon in concrete forms and gave eloquent expression through the hard medium of stone. The temple movement centered round the *archa* (image) form. Hence, the temples that came up in the wake of this twin movement spearheaded by the twin kingdoms, the Pallava and the Pandya became the veritable treasure houses of enchanting sculptures that have come to be classed as the masterpieces not only of Indian art but world art. Some of the earliest specimens of this art are to be found in the dark recesses of the cave temples excavated by the Pallavas and the Pandyas in the remote villages of their country. Their art was informed by the same classical beauty as that of the Guptas, all of which were inspired by the same sentiments of Hindu revivalism. The magnificent sculpture of Siva as Gangadhara carved by Mahendravarman Pallava at Tiruchirapalli is unique composition, the like of which is not met with anywhere in India.

Mamallapuram offers a varied panorama of Hindu *puranas* and *itihasas* in rich and striking form. The story of Arjuna's penance culled out from the *Mahabharata* has been presented in sculptural composition that has no equal in its realism, balance of composition, natural charm and the eye for the details. The forest atmosphere with all its flora and fauna has been recreated in an imposing stone canvass. Next to it is another famous scene from the *Bhagavatha*, viz. Krishna as Govardhanadhari. The sculptor's skill for improvisation and ability to show the power and self confidence of Krishna lifting the hill and the tenderness of the Gopis who cluster around him for protection, the innocence of cows and the calves that are inseparable from the gopis of the Gokulam are beautifully brought out. These two scenes - one from the *Mahabharata* and another from the *Bhagavatha* are some of the largest narrative panels ever attempted by any sculptor of our country. Not only in the vastness of the canvass and the immense size of sculptures but also the meticulous care for the details and the life throbbing touches, they stand unsurpassed in the history of Indian sculptural art. They have to be enjoyed as we enjoy the poetry of Kalidasa or Kamban-word by word, phrase by phrase, sculpture by sculpture and also the whole Kavya - like composition.

It is indeed difficult to pick out the masterpieces at Mamallapuram because there are too many. The eight handed Durga mounted magnificently on the lion and fighting with the Mahishasura and the sculpture of Anantasayi Vishnu opposite to it, the panels of Trivikrama avatara, Bhuvaraha, Adivaraha, Gajalakshmi, Yoga Narasimha, Sthalasayana

and Jalasayana are outstanding products of Pallava genius. The charming portrayal of Somaskanda, the favourite deity of the Pallavas, has added a new dimension to the Saiva canons as also Vinadhara Dakshinamurthi found in the Five Rathas. Who will not be impressed by the beauty of the action pictures of the animals caught unawares as it were? The horde of marching elephants with young ones nestling around their legs, the group of monkeys jumping from tree tops, the lions emerging from their dens and the antelopes lying tenderly are all superb penpictures of forest life.

Kanchi was another Important nerve centre of the Pallava art. The Pallava temples present a tremendous variety of iconographic forms. One has only to visit the Kailasanatha temple, and Vaikunta Perumal temple to see and enjoy almost all the forms of Siva and Vishnu respectively described in the Agamas and Silpa sastras. Rare representations of Saraswati, Gajalakshmi, Ekadasarudras, Dwadasa Adityas, assemblage of dwarfish Ganas in all sorts of funny postures are to be seen in the Kailasanatha temple.

Sculptures depicting the contemporary political happenings are indeed very rare in India. But the Pallava artists successfully attempted this feat in the Vaikunta Perumal temple. Here, the historical episodes depicting the struggle for the throne and the coronation of Nandivarman Pallava are beautifully documented with appropriate explanatory label inscriptions. Nowhere in India do we find such a detailed sculptural depiction of historical events. Similarly, in the field of portrait sculptures, the Pallavas have left behind superb specimens such those of Simhavishnu and Mahendravarman with their consorts found at Mamallapuram.

During the same period i.e. 7th-8th centuries A.D. the southern district of the Tamil country (Pandya nadu) was throbbing with religious and artistic activity. The sculptural art blossomed forth in an emphatic manner which is truly reflected in multifarious sculptures. The fifty and odd cave temples found in this area have sculptural range noteworthy for its variety of themes and maturity of forms. The most outstanding ones are: the Guha-Narasimha at Anamalai, the sculptural gallery at Tirupparankunram and Kalugumalai, the huge sized Anantasayi Vishnu at Tirumayyam, the row of sculptures at Lower Rock cut cave at Tiruchi and Kunrakkudi etc. The sculptural gallery at Tirupparankunram cave temple is indeed a Pandyan masterpiece which can challenge comparison with that of Ellora. On the huge rock cliff, several groups of icons have been sculptured at different levels. The Pandyas stood for religious synthesis and often sculptured different deities of Hindu pantheon together. We have here the exquisite sculptures of Siva, Vishnu, Durga, Ganesa and Muruga. The sculptures of Gajalakshmi, Narasimha, Bhuvaraha on one side and the Nataraja ensemble on the other are remarkable for their charm and dynamic movement. They demonstrate the height to which rock carving could go. Their contributions to the Jaina iconography can be seen in places like Sittannavasal, Kalugumalai, and Uttamapalayam.

The Cholas built the edifice of sculptural art further and lavished all their imperial glories on art and religion. This period (from 9th to 13th centuries) witnessed an

unparalleled expansion in architectural conception and sculptural modelling. Greater royal patronage and land grants led to prolific art production. Moreover, the village assemblies that were actively functioning at grass root level carried the message to the rural areas and looked after the charities and guilds for the proper maintenance of the temples. As a result, the whole lower Kaveri basin overflowed with artistic upsurge and flooded the other parts of Tamilnadu as well. Sculptures and bronze images of exquisite beauty adorned the temples and attracted the respect and veneration of the people. The Chola period was one of expansion and consolidation not only in the political but also in the religious and artistic trends. Codification of Tamil canons—*Tevaram* on the Saivite side and *Divyaprabhandam* on the Vaishnava side—synchronised and acted as the motive force for the movement. Exquisite stone temples *(Karralis* or *Silagrahas)* adorned with beautiful sculptures sprang up such as Koranganatha Temple, Srinivasanallur; Nageswaraswami Temple, Kumbakonam, Brihadisvara temple, Thanjavur; and Brihadisvara temple at Gangaikondacholapuram etc. Though the focus was the Kaveri basin, the Chola art influence was felt in Tondaimandalam and Pandimandalam and even beyond the frontiers of Tamilnadu. It is very difficult to single out a few alone, since there are numerous specimens of high class. The Ramayana and the Mahabharatha panels at Nagesvaraswami temple, Gopurapatti, Tribhuvanam and Punjai the story of the 63 Saiva Nayanmars at Dharasuram, the Dance sculptures at the Great Temple Tanjavur and Chidambaram are indeed remarkable for their liveliness. A few more can also be singled out as examples of creative innovations or bold new attempts such as Chandesa anugrahamurti and the Navagraha sculptures at Gangaikondacholapuram; Sarabhamurti and Bikshatana at Darasuram; the Ekapada Trimurti and Gaulisvara at Tiruvottiyur; Agastya at Punjai, Rajagopala at Mannargudi, and so forth.

During the later Pandyan and the Vijayanagar times there was increase in the quantity of sculptural output and exuberance in the quality. Some standardisation and stylisation were inevitable. But there were also new trends noticeable. Best specimens of the later Pandya sculptures can be seen in Alagarkoil, Minakshiamman temple, Madurai; Nelliappar temple, Tirunelveli and Tenkaṣi temple. Later Pandyan style also influenced the Vijayanagara school in many respects especially the pillar motif and decorations. The Vijayanagar period witnessed a tremendous diversification of themes and motifs drawn from the epics, puranas, folk art, hagiological and historical episodes. A new zest was shown to depict the Puranic episodes in great detail as well as the Puranic heroes. The street-dancer, the court jester, the folk dances like the Kolattam, the Gypsies all formed part of the Vijayanagar repertoire. The magnificent pillars with galloping horses and Vyalis added lustre to the structures. Such specimens are to be seen particularly in the Kalyanamandapas in the temples of Srirangam, Kanchi, Vellore, Vrinjipuram. The Vijayanagara style which was a composite style and a fusion of the Karnataka and Tamil traditions had a widespread influence throughout the Vijayanagar empire. This tradition was continued by the Nayak kings of Tamilnadu in their respective territories like Senji, Thanjavur, Madurai and Vellore. The contribution of the Nayak kingdoms in fostering the sculptural art was quite substantial. They acted as a link between the medieval and the modern

schools of art as it were. Particularly, the art production of the Nayaks of Madurai was innovative and showed new trends. This can be realised by anyone who visits the famous Minakshi Amman Temple, Madurai or Alagarkoil and its axiliary *mandapas*. It was at once bold and emphatic, variegated and lively, religious and secular. They were masters of portrait modelling as can be seen in the famous *Pudu Mandapam* at Madurai where a whole galaxy of the Nayak kings with their consorts has been displayed in a strikingly realistic and charming manner. Particularly, the portrait sculptures of Tirumalai Nayaka, the greatest of the Nayak kings, found at Minakshi Amman temple depicts his dignifided demeanour and his devotion to the deity. The portrait figures depict the royal dress and ornaments of the 16th and 17th century South India in a colourful manner. Such specimen can be seen also at other places also like Alagarkoil, Srivilliputtur, Ramesvaram etc. Besides these general trends there were also some local trends at various times. For example, at Thanjavur, besides the Nayak school, the Mahratta influences also percolated during the Maratta rule.

Thus, the history of sculptural art of Tamilnadu had a long and unbroken tradition in different media—wood, *sudhai* (brick and mortar) stone, metal, ivory etc. There are exquisite ivory figures of the Nayak period in temples like Srirangam. The Bronze icons of Tamilnadu form a different class by themselves and easily form the best collection in the whole of India. This rich tradition was nurtured and preserved by the several families of sthapatis dedicated to the art for generations. It is still a living and vibrant art and the descendants of the sthapatis are still actively helping the temples in their constructional and renovation activities not only in India but also in America, Africa and South East Asia. The Sculpture Institute at Mamallapuram and the centre for making metal icons in Swamimalai continue to give training in these traditional arts.

BUDDHISM : A STUDY OF ITS FORTUNES IN THE TAMIL COUNTRY

T. N. VASUDEVA RAO

The history of Buddhism in India is a fascinating study and more so is a study of its fortunes in the far south. In the following pages an attempt has been made to study the origin, growth and decline of Buddhism in the Tamil country.

That its origin in the Tamil country was not pre-Asokan but it was only introduced by Asoka through his missionaries on their way to Ceylon is evident from Hiuen-Tsang's reference to a stupa built by Asoka at Kanchipuram.[1] More conclusive is the evidence furnished by Rock Edicts XII and XIII of Asoka which refer to the despatch of missionaries by Asoka to Chola Pandya, Satiyaputra and Keralaputra Kingdoms to propagate the Dhamma.[2] This position is in a way confirmed by the reference in the Mahavamsa to a region in the Tamil country *(Pallavabhogga)* as a reputed centre of Buddhism as early as the 1st century B. C. In the light of the reference to the Tamil kingdoms in Asoka's edicts, some scholars think that the Tondaimandalam region formed part of Asoka's empire, in which case undoubtedly this region should have been included in the scheme of Asoka's missionary propaganda.[3] The actual introduction of Buddhism in the Tamil region was the work of Mahendra, son of Asoka, who, before going to Ceylon must have laboured to spread the religion in the Tamil country. This assumption receives support from the fact that Hiuen Tsang speaks of a monastery built by Mahendra somewhere near Tanjore. This place may be Negapatam, which in olden days was the port of embarkation to Ceylon and other countris of South East Asia. Surprisingly enough, a number of Buddhist vestiges have been found in this place and literary and epigraphical evidence points to that place having been a strong centre of Buddhism.[4]

That the Tamil country was familiar with Buddhism as early as the 3rd century B.C. is vouchsafed by some internal evidence-the Tamil literature assignable to this period, particularly the *Tirukkural* to which the present author assigns the period C. 3rd century B.C., constituting, as it does, the earliest phase of the Sangam Literature. The emphasis that Tiruvalluvar, the author of this work, lays on eradication of desire, renunciation, non-killing, self-exertion, ethical norms of conduct etc., would clearly reveal Buddhist impact on the Kural. It may be noted that some of the couplets in the Kural echo characteristically Buddhist ideas.[5] This is not surprising in view of the fact that by that time Buddhist ideas must have gained wide currency in Tamilagam so as to influence the life and thought of the people.

The period subsequent to the age of the Kural i.e. the early centuries of the Christian era represents the highest watermark of literary achievement of the Tamils of the Sangam Age, when the anthologies and the epics like the *Silappadikaram* and the

Manimekalai were written. A careful analysis of the data gathered from these literary works would reveal the improved position of that religion. There was a considerable number of Buddhists and Jains in the important cities iike Kanchipuram, Kaveripum pattinam and Madurai, where they organised themselves into corporate bodies. For the first time we hear of Buddhist and Jaina monasteries in Tamilaham *(Tavapalli)*[6]. The two epics reveral a state of things wherein Buddhism had reached a pre-eminent position. The references to Buddhism in the *Silappadikaram* are not so frequent and elaborate as in the other epic, *Manimekalai*. The reason for this is not far to seek, for the author of the *Silappadikaram* intended it to go hand in hand with the other work and hence he must have thought that any detailed reference to it in his work would be superfluous. Moreover the context of the events described in the *Silappadikaram* does not warrant any detailed reference to Buddhism. However the *Silappadikaram* contains reference to the Buddha, the Indra Vihara [7] of Puhar (Kaverippumpattinam) and the Mabodhi.

That Buddhism enjoyed a large measure of support of the people is inferable from the *Manimekalai* which makes copious references to it. Puhar, Vanji and Kanchi-all the three important cities of Tamilnadu were strong centres of Buddhism. Madhavi and Manimekalai, the two leading characters in the two epics renounced worldly life and became Buddhist nuns under the tutelage of Aravana adigal, the Head of the Buddhist Sangha at Puhar. Outside the city of Puhar was a garden sacred to the memory of the Buddha in which was situated a crystal pavilion containing the footprints of the Buddha. The pre-eminence of Buddhism at Puhar as gleaned from the *Manimekalai* is, surprisingly enough, confirmed by recent archaeological excavations at that place which have brought to light the remains of a Buddhist vihara, a fine copper image of the Buddha and a large stone slab bearing the image of the sacred feet of the Buddha. [8] Likewise Vanji, the Chera capital, also was an important centre of Buddhism. The *Manimekalai* speaks of a Buddhist vihara of Puhar. [9] There was also a Chaitya built by one of the ancestors of Kovalan, which was the meeting place of Buddhist mendicants from various parts of Tamilnadu. [10] Kanchipuram was also a reputed centre of Buddhism where Ilamkilli, a Chola Prince had erected a stupa and a vihara. [11] It was the residence of the great Buddhist divine Aravana adigal from whom Manimekalai learnt about the different schools of Buddhism The author of the *Manimekalai* gives a beautiful exposition of the cardinal teachings of the Buddha in Canto XXX and of the systems of Buddhist philosophy in Canto XXIX and for this purpose he makes use of one of the characters in the epic, Aravana adigal. The treatment of the above subjects in such great detail by a Tamil poet only goes to show that Buddhist doctrines had already become popular in the far south.

The three centuries following the age of the epics (C. 300 - C. 600 A. D.) marked by the rule of the early Pallavas and the Kalabhras constitute, in the opinion of this author, the heyday of Buddhism in the Tamil country. During this period not only royal patronage was extended to Buddhism by some of the Pallava rulers like Simhavarman II,[12] but also the Kalabhras who are considered to have established their sway over the Tamil country were staunch supporters of Buddhism. Whoever the Kalabhras were and

whatever the duration of their sway over the Tamil country, it is clear from available literary and epigraphical evidence that the Kalabhras gave a large measure of support to that religion. Thanks to this policy, Buddhism reached the height of its glory during this period. Buddhadatta a contemporary of Buddhagosha refers to a Kalabhra ruler by name Achutta Vikkanta ruling over the chola country from Kaveripumpattinam, under whose patronage he composed the *Abhidhammavatara* and the *Vinayavinichhaya*. From these two Pali works we know that under the patronage of the Kalabhra ruler, Buddhism was in a flourishing state in places like Kaveripumpattina and Bhutamangalam where a number of Buddhist monasteries existed.[13] More interesting is the information provided by the *Periyapuranam* and the Velvikudi grant which speak of the Kalabhra occupation of the Pandyan country and which say that the Kalabhras were hostile to the orthodox religions of the land and during their rule they persecuted the *Vaidika* sects and gave active support to the heterodox religions like Buddhism and Jainism.[14] Thus the two centuries of Kalabhra rule in the Tamil country must have contributed a great deal to the progress of Buddhism and to the eclipse, though temporary, of saivism and Vaishnavism. Buddhism had taken such deep roots in the Tamil soil that in the next century, it required the all out efforts of the Saiva and Vaishnava acharyas to arrest the progress of these two heterodox religions and to restore the orthodox religions to their former glory.

The 7th century, though generally regarded as marking the commencement of decline of Buddhism in the Tamil country, saw Buddhism still in a prosperous condition and the process of decline started only a century later. In contrast to the Age of the epics which was marked by peace and harmony in the religious field, this period was characterised by religious rivalry and conflict. It was this age called forth such stalwarts as Tirugnanasambandar and Tirumalisai Alvar, who, by their memorable religious propaganda handed down in their hymns, were destined to revolutionise South Indian religious thought and outlook. From the Travel accounts of Hiuen Tsang who visited the South Indian kingdoms as far as the Pandya country, it is evident that Buddhism was still in a prosperous condition, particularly in the Kanchipuram area.[15] According to the Chinese pilgrim there were more than 100 Buddhist monasteries with above 10,000 brethren of the Sthavira school at Kanchi, which is depicted as a centre of Buddhist learning. Perhaps, the process of decline had just started in the other regions, Chola and Pandya. A careful examination of the devotional hymns of the Saiva and Vaishnava acharyas, the apostles of the Bhakti movement of this period, would also point to the same conclusion. The hymns of the Tevaram trio (Tirugnanasambandar, Appar and Sundarar) are replete with references to Buddhists and their settlements all over Tamilnadu. From their vigorous denunciation of the Buddhists and Jains and their concerted effort to wipe them out of the Tamil land, we can only infer the anxious concern of the Saiva hymnists at the growing strength and popularity of Buddhism; otherwise there would have been hardly any need for such active propaganda on behalf of Saivism. Holding religious disputations with the Buddhists and Jains and vanquishing them was one of the methods adopted to strike at the influence of the Buddhists. Similar denunciations of the Buddhists are also found in the writings of the Vaishnava Alwars like Tirumalisai and Tondaradippodi. Tirumangai

Alwar's antagonism to Buddhism is well known and he was such an ardent devotee of Lord Vishnu that he is said to have plundered the rich Buddhist monastery at Nagapatam and utilised the plundered wealth for the construction of the fourth *prakara* of the Srirangam temple. Incidentally, this episode in Tirumangai's life yields us the inference that Nagapatam at that time must have been a flourishing Buddhist centre. This is confirmed by the existence of a Buddhist monastery in the later Chola period for which endowments were made by Chola rulers. The hymns of the Alwars also portray to us a state of affairs wherein Buddhism continued to pose a threat to the orthodox religions and hence the Alwars too did not lag behind the Saiva Nayanmars in their efforts to exterminate that religion. The inference we have drawn from Hiuen-Tsang's evidence and the hymns of the Nayanmars and Alwars receives confirmation from another source, the Sanskrit play, *Mattavilasaprahasana* written by the Pallava king, Mahendravarman I, which throws interesting light on the religious condition in the Pallava country. The play speaks of the rich Buddhist monastery, the Rajavihara at Kanchi which had a large number of Buddhist friars attached to it.[16] From the foregoing it would be clear that in the 7th century A D. Buddhism did not show any symptoms of decline and it continued to occupy a dominant position in the Tamil country.

The process of decline that started a century later was brought about by the following factors. Apart from the general causes like the inherent defects in the Buddha's teachings (e.g. his disregard for the supernatural, the abstract nature of his doctrines, the exclusiveness of the Sangha etc.,) the corruptions in the Sangha, the decline in the moral standards of the members of the Order, the appearance of Tantric practices etc., there were particular causes which hastened its downfall in the Tamil country. Mention may be made here of the vigorous efforts of the Saiva and Vaishnava saints whose object was to resuscitate the former glory of their religion at the expense of Buddhism. Jainism was another equally powerful enemy of Buddhism. Lack of royal support and schisms within the religion weakened it and hastened its downfall. Above all the final blow was delivered by Kumarila and Sankara whose pious exertions on behalf of Hinduism proved destructive to both Buddhism and Jainism.

Buddhism continued to linger in the Tamil country till the 14th century. The Pandyan King Rajasimha II (10th century) is said to have given innumerable *pallicandams* (Buddha and Jaina endowments). Rajaraja I and Kulottunga I, the two Chola rulers (11th and 12th centuries) made land grants to the Buddhavihara at Nagapatnam. An inscription from Tiruchopuram (South Arcot district) of the reign of Jatavarman Sundara Pandya of 1251 A.D. mentions Sangattar and a gift by a certain Sariputra Pandita.[17] Another record from Kanchi belonging to the 13th century contains a reference to a Buddhist monastery. A certain ruler Parakramabahu II of Ceylon (13th century) is said to have brought Buddha bikshus from the Chola country to Ceylon in order to strengthen that religion in the island. Again, a century later Parakramabahu IV, another ruler of Ceylon (14th century) appointed to the office of Royal Teacher a Mahathera from the Chola country. It is surprising that so late as the 14th century there existed great

Buddhist scholars in the Chola country.[18] An inscription from Kumbakonam of the Vijayanagar ruler contains a reference to a Buddhist temple at Tiruvilanthurai.[19] There is an interesting information that Chaitanya while travelling in South India in about 1510 A.D. argued with the Buddhists and vanquished them somewhere near Arcot.[20]

1. Beal, Samuel, *Buddhist Records of the Western World,* Vol. II. p. 230.
2. *Corpus Inscriptionum Indicarum*. Vol. I. pp. 28, 48.
3. For a detailed discussion see the author's work, *Buddhism in the Tamil Country,* pp. 16–28.
4. Elliot, Sir Charles, *Hinduism and Buddhism,* Vol. III. p. 5., Watters, T. *On Yuan Chwang's Travels in India,* Vol. II. p. 228.,
5. *Tirukkural,* Verses 21—30 ; 251–260; 311—350 ; 361—370.
6. *Pattinappalai*—Lines 51—53 ; *Maduraikkanji*—Lines 461—467.
7. This Indra Vihara is evidently the Vihara which Mahendra, son of Asoka is said to have built somewhere in the Chola country, the remains of which were seen by Hiuen-Tsang.
8. Raman, K. V. "Excavations in Pumpuhar" *Handbook*, published in connection with the Second World Tamil Conference.
9. *Manimekhalai,* Canto XXVIII, Lines 69—71.
10. *Ibid.*, Canto XXVIII, Line 131.
11. *Ibid*, Canto XXVIII, Lines 172—175.
12. *South Indian Inscriptions*, Vol. I, pp. 25–28.
13. *Buddhadatta's Manuals* (Pali Text Society), Parts I and II.
14. *Annual Report on Epigraphy,* Madras. 1908.
15. Watters, T. *On Yuan Chwang's Travels in India*, Vol. II, p. 226.
16. *The Bulletin of the School of Oriental Studies*, London, Vol. V (1928—30), pp 698—701.
17. *Travancore Archaeological Series,* Vol. II, p. 115.
18. Pillay, K. K., *South India and Ceylon,* pp. 174—175.
19. *Madras Epigraphist's Report,* 1929, No. 292.
20. Elliot, Sir Charles, *Hinduism and Buddhism,* Vol. II, p. 113.

THE DANCE OF TAMILNADU-BHARATHA NATYAM : A GLIMPSE

Tmt. VANATHI RANEE SEKAR

The Classical dance is practised in Tamil Nadu under the name of "Bhartha Natyam" and the centres where it is most active are Tanjore and Madras. Tamil Nadu in which this ancient art has been preserved in all its purity and arranged into its present form, is the possessor of some of the finest temples to be found in our country. Dance formed an intrinsic part of worship in the temples of Tamil Nadu.

Bharatha Natyam is an art which had royal patronage for centuries. Dancers were attached to temples and participated in the offering of worship. The institution of Devaradiyar become established with the great temple building period of the Chola king, especially Rajaraja I. Devaradiyar enjoyed a high social status and received fixed salaries for their duties. In the 11th Century A.D. about 400 devaradiyar were attached to the great Siva temple at Tanjore and about 100 to the temple at Kanchipuram.

The present form in which the Baratha Natyam is performed was set in the particular order about a century ago by the adepts and teachers or gurus of the south known at *Nattuvanars*. Among them, may be mentioned illustrious names like Chinniah Pillai, Ponniah, Sivanandam and Vadivelu and Muthuswamy Dikshidar. It is also to these *Nattuvanars* their descedants like Pandanallur S. Meenakshi Sundaram Pillai and their pupils that we really owe a debt of gratitude for having so assiduously preserved the purity of the classical dance techniques in the South.

Although Bharatha Natyam is performed today in solo by women it took many forms such as the dance dramas of the "Bhagavatha Mela Natakas", the "Kuravanji" dance ballet and the "Navasanthi" ritual dance of the temples. Each temple had its own distinctive form of Bharatha Natyam, such as "The Ahamargam, Chindi, Varikolam, and Sokkam of the Thiruvennaivoyil, The Suraguru Natakam of Tirukalukunram, the Thiru Natakam of Pattamadai in the Tirunelveli District.

The Nattuvannars and Devadasis become great adepts in the Bharatha Natyam and the Nattuvannars mostly non-brahmin were well versed in Sanskrit and sastras. This art was also practised and preserved in the from of dance dramas by the Bhagavathars, men generlly of Brahmin caste, who sang the praise of god and formed a system called the Bhagavatha Melas.

The Nattuvanars concentrated on the solo form of Bharatha Natyam which until recently was known as "Dasi attam" or Sadir attam". To day, in spite of the fact that the art first gained honour in the temple where it took the form of dances of ritual and devotion, it is very popular on the secular stage.

FOUNDATIONS OF THE DANCE :

The word "Bharatha" as used in this form of the classical dance, is believed to be composed of the first syllable of each of its three main elements :

Bhava (mood) + Raga (melody song) + Thala (Rhythmic timing) = Bharatha.

Also — Bha (Brahma) + Ra (Vishna) + Tha (siva) = Bharatha.

Natyam means the combination of both dancing and acting.

The dance being composed of these elements, commences with *Nrita* or pure dance movements to emphasis the importance of timing and rhythm. There are 5 special separate types of time measures known as *Jatis* namely *Thisram*, *Chathusram*, *Kantam*, *Misram* and *Sangeernam*, consisting of units of 3, 4, 5, 7, 9, "Matras" or sub-divisions of the steady beat respectively. The cymbal player and one Mridanga (drum) player keep the main basic timing or *talam* with its regular intervals of time beats. The patterned sound syllables which the drummer plays are called *Chollu* in Bhartha Natyam and the corresponding word syllables which are recited by the musician are known as "Chollu-Kattu"

Grace, speed, versatility and complete mastery of the art are necessary to do full justice to technique such as this. And skilful team-work must be obtained all through between the drum player, the musician and dancer. The dance syllabic poems are played and danced in three speeds, *Vilamba* (slow), *Madhya* (Medium tempo) and *Thurida* (quick). The result is very beautiful for as the dancer performes her design of steps, her arms, and hand and used effectively, her neck and head are moved gracefully and she bends and turns, advances and retreats in absolute concord, to unfold sequence after sequence of the pure dance. Bharatha Natyam as practised in Tamil Nadu in its solo form is mainly *Lasya* in style.

The dance technique of pure dance or Nritta consists of a number of *Adavus* or phrases of combinations of postures, like *Karanas*. The *Adavu* is the basic foundations and unit of the dance step patterns each *Adavu* involving a basic pose or *Stanka*. A combination of *Adavu* makes what is known as *Adavu-Jati*. There are generally 40 to 72 *Adavus*. The Abhinayam, comprises the interpretation of the classic Sanskrit, Tamil and Telugu lyrics and songs, by gestures, facial expressions postures and acting. These songs are either devotional like *Sabdam* and *Kirthana* or love themes like the *Padam* or *Javali*.

We see that the Bharatha Natyam has incorporated in it the important aspects of the dance as detailed in the Natya Sastra, namely "Nrita" or pure dance, "Natya" or the combination of both acting and dancing with facial expressions and filled with *Rasa* or flavour. A perfect climax to each series of movements or *Adavu* in each stage of dance is known as *thirmanam*.

THE TRADITION :

There are the six stages in which Bharatha Natyam is usually and conventionally done.

The dance usually begins with *Alarippu*, or the offering of the Temple flower. It is short and sweet, and its rhythm is very beautiful. Alarippu is followed by *Jathiswaram*. Jati is time measure and swaram is the musical notation. It is danced to the accompaniment of swara passages composed of Ragas. *Sabdam* ranks midway between the pure and interpretative dance. In this item the audience has been introduced to the three elements of Bharatha Natyam namely *Bhava, Raga, Thala* and *Natya*, the combination of both dancing and acting.

Varnam, is the most elaborated composition in Bharatha Natyam and calls forth the maximum versatility of the dancer, both in Nrittya and abhinaya which are evenly balanced. Its most fascinating aspects are sanchari-Bhava, depicting the changing moods of romance combined with perfect synchronisation of the music, *Thala* kept by the feet and *abhinaya* rendered by expression of the hand and face.

To soften the high pitch that the dance has now reached, the dancer glides into the *Padam*. The themes of *Padam* speak of the separation of lovers (*vihara*), sometimes of lovers and their bliss (*sambhoga)* and telling the God and Goddesses in the *sringara bhava* or mood of love.

Thillana, is considered to be the most beautiful piece of dance with a number of varied patterns of movements, executed with grace and elegance. In this item almost every *adavu* is rendered in 2 or 3 tempo to bringout the beauty of poses and scintilating *thermanams* (Rhythmic finishes). The performance ordinarily closes either with *abhinayam* for a *sloka* or verse.

During the chanting of these *slokas* which are un-accompanied by music or drum the dancer stands in one position and interprets the poetic chant with gesture language and *abhinayam*.

Many of the Bharatha Natyam programmes today are considered incomplete without the additional item Kuravanji Dance. The most popular and frequently performed Kuravanji is generally "Sarabhoji Kuravanji". This subject form a part of characteristic Tamil Literature. The Kuravanji or gypsy is the important character who is introduced as the fortune teller, who foretells whether or not the heroine win over the love of her husband. Gifted and dedicated Nattuvanars and dancers have preserved this style of Kuravanji dance for posterity. Many famous dance troups under the direction of Professor P. Sambamoorthy have most successfully performed Kuravanji dance ballets.

In conclusion, it can be seen that the art of Bharatha Natyam as practised in Tamil Nadu is deeply emotional, religious, intense and graciously appealing. Added to its strength of form and enduring beauty, it has come down through the ages, still maintaining its power and purity. ★

PRESIDENCY COLLEGE

Tmt. BHANUMATHI DHARMARAJAN

The Presidency College stands majestically on the Marina today with twenty two departments of study, was started as far back as 1840 A.D. It had stimulated a desire for English Education in the minds of the people of India and had prepared the ground for starting of a University long before the Madras University was established by statute. It is significant to mention that the University of Madras which was established in 1857 was but an offshoot of the Presidency College.

Under the leadership of George Norton, Advocate General, a petition signed by about 70,000 persons was submitted to the Governor on November 11th 1839. They stressed the need for an English College in the Presidency and that the education they needed was not a charitable one and they were ready to pay a part of the expenditure by means of a levy of fees on the scholars. In these circumstances Lord Elphinstone the then Governor of Madras drew a plan for the establishment of a Central Collegiate Institution.

He appointed the President and Board of Directors. George Norton was the President and out of 14 Directors 7 were Indians. The Board of Directors managed to start the Preparatory School with Mr. Cooper, the Headmaster of Hoogly College, Calcutta, to carry on the duties of the Headmaster. Establishment of a Central Collegiate Institution according to Lord Elphinstone was to be realised in stages. Accordingly, the Preparatory School was opened on 15th October 1840. The High School of University was declared open by Lord Elphinstone on the 14th April 1841 at the College Hall or Demontes' House (now the Presidency Magistrate's Court) located in Pantheon Road, Egmore, Madras. In 1840 apart from English, instruction was given in the vernacular languages, Tamil and Telugu; Marathi was also added in 1841 as a temporary arrangement. Sanskrit was not taught, neither were the classical languages of Europe. In these early years the High School of Madras University awarded its own degrees and diplomas. Although certain collegiate subjects were taught from the first a separate collegiate department was not formally instituted till 1853.

The Board proposed the establishment of a Collegiate Department under four Professors When the proposals were laid before the Government the two civil members of the Council objected to the establishment of the Collegiate Department as well as to the expenditure proposed, which was more than the whole sum available for the entire Presidency. In consequence of these objections the formation of the Collegiate classes was in the first instance prohibited, but on a further representation from the Board, Sir Henry Pottinger who had always been favourable to the recommendations of the

University Board, took upon himself the responsibility of over-ruling his Council and of sanctioning the entire scheme, with the exception of the law class which was referred for the orders of the Court of Directors and so at the beginning of 1853, the Collegiate Department was opened, and the high school was reorganised, and the Primary Department was reestablished. In 1855 the High School of Madras University was transferred to the control of the newly created Department of Public Instruction and finally assumed the name Presidency College. In 1857 when the Madras University was established, it became a distinct entity from the Presidency College. Before the inauguration of the University, a Despatch from the Secretary of State was sent to the college to bring the courses of study at the college into harmony with what the proposed University would prescribe.

In 1891 Law College was separated from the Presidency College. In 1911, Honours and M.A. Degree classes were introduced and in 1931 B.Sc. and B.Sc. Hons. Courses were started (which were hitherto called B.A. and B.A Hons.). The junior and senior intermediate classes were abolished in 1949 in order to facilitate the development of Post Graduate and Research Studies. The post of "Chief Professor" in some faculties was created to promote advanced research activities.

THE DEPARTMENT OF HISTORY

The History Department is one of the oldest departments of the college. Mr. A. A. Gordon (1846–1875) was the first Professor of History who was teaching History from 1846 to 1853. Hons. and M. A. Courses were introduced in 1911. M/s. J. A Stone (Prof. and Principal), H. J. Allen (Prof. and Principal), M. A. Candath, J. Franco, T. Balakrishnan Nair (Chief Prof. and Principal), Dr. K. K. Pillay were some of the distinguished Professors of History of the college.

The History Department has been engaged in research studies for quite a number of years and the research work of the Dapartment is given below :

A. WORKS COMPLETED

1. Untouchability in Tamil Nadu (Ancient and Medieval times), 2. History of Tirunelveli District in 19th Century. 3. Madras Presidency under Lord Pentland, 4. Self-respect movement in Tamil Nadu 1920–1940 A. D. 5. History of the servants of India Society with special reference to the Madras branch. 6. History of the Jury system in the Madras Presidency 1640–1861 A.D., 7. Temple Entry Movement in Tamil Nadu 1924—1947 A.D., 8. Women Legislators in Tamil Nadu 1920–1972 A.D., 9. Ysouf Khan's life and work-a study, 10. History of the office of the Sheriff under the East India Company, 11. Role of Tirunelveli District in the Freedom struggle.

B. WORKS IN PROGRES

1. Harijan uplift in Tamil Nadu 1920–1950 A D, 2. Bhakthi Movement and Temple development upto 1000 AD, 3. History of Tanjore under the East India Company,

4. History of the congress in Tamil Nadu 1947—1967, 5. Police in Madras in the Twentieth Century, 6. Kumbakonam through the ages, 7. Language Policy of the Govt. of Madras upto 1937, 8. Policy of Government of Madras towards Indian State, 9. History of Tiruchirapalli under the East India Company, 10. Women Legislators in Tamil Nadu - a Socio - Economic Study, 11. History of Freedom Movement in North Arcot District, 12. Madras under Lord William Bentinct 1803—1807, 13. History of the Agamudiar Community, 14. History of the Presidency College, 15, 1930 Salt Satyagraha in Tamil Nadu, 16. Slum improvement in Madras with special reference to Perambur Constituency (1947–1976 AD). 17. Work of Madras Ramakrishna Mission and its impact, 18. J. Sivashanmugam Pillai - a study, 19. Impact of Dramas on Socio Political Life in Madras 1900—1950 AD, 20. Madras sessions of Indian National Congress-An Evaluation.

The college is proud to have among its alumini eminent citizens of India such as C. Vijayaraghavacharyar of Salem, Sir. C. P. Ramaswamy Iyer, N. Gopalaswamy Iyengar and Sir. C.V. Raman. The college also had on its teaching staff such distinguished persons like Dr. S. Radhakrishnan, Dr. U.V. Swaminatha Iyer, Prof. Namachivaya Mudaliar Prof. J. Ramachandran, the present Director of Collegiate Education, Govt. of Tamilnadu.

MADRAS CHRISTIAN COLLEGE - DEPARTMENT OF HISTORY

C. J. NIRMAL

The Madras Christian College for more than a hundred years has provided a powerful incentive to vigorous intellectual activity to those who took it seriously. Under the stewardship of missionary elite in the 19 th and 20th century and under the inspiration of Dr. Chandran D. S. Devanesen the First Indian Principal of the College, significant contributions to the growth of knowledge were made possible. Streaming forth from the College were persons who transformed country and region by their acts and writings. The college remembers with pride Hiriyanna, Suryanarayana Sastri, Maraimalai Adigal, Sathyamurthi, Pattabhi Sitaramayya, Sarvepalli Radhakrishnan, Alladi Krishnaswamy Aiyer, John Mathai, Shanmugam Chetti, A.L. Mudaliar, A.R. Mudaliar, T.T. Krishnamachari, and Adisheshiah, as its alumni.

Since 1887, the History curriculum has, ranged over the Third World, the Far East, Americas, Middle East and the traditional Europ-Indo-Centric areas. The college has now begun to mine in our regional history. The call to use this key to Indian History was made by Prof. Corley more than forty years ago. Beside seventeen M. Phils, and two Ph. D.s who graduated in the last five years, more research scholars are exploring new frontiers of research on Jesuite in Tamilnadu, Proscription in the Madras Presidency, 20th Century Missionary Impact in Tamil Nadu, Prohibition in Tamil Nadu, The Library Movement, Women's Movement, Self-Respect Movement, and on the Development of Cinema in Tamilnadu.

The Historical Society established in the college in 1914 has promised to realize in our time some historical expectations. The Historical Society as an association of post-graduate students, research scholars, faculty and all who are actively interested in the promotion of Historical Studies in this part of the country was initiated in Dec. 1974. The inter-disciplinary approach is characteristic of our time and the Society still hopes to interact with other disciplines in the social sciences, and develop a professional identity of historical interests.

The Madras Christian College History Series aims to reveal some aspects of our experience as a part of our quest for a new human history with a new awareness of our roots. Six monographs under the auspices of the Society which were originally presented as papers titled *'The Justice Party : An Assessment', 'The Police and Colonial Control in the Madras Presidency', 'Studies on Mahabalipuram Monuments', 'Women and Social Reform in 19th Century', 'The Politics of Food', 'Gandhi in Indian Historiography'* were released. Two kinds of monographs are programmed. The chronological and the thematic-bibliographical. In October 1981, the Department endeavoured to produce two bibliographies, namely 1) *Sources of Modern Tamil Nadu* and 2) *Madras & Chingleput*. Some understanding of the distinctive heritage of the South may gradually emerge.